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NEWSPAPER

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Classical Buffs Explore Alternative Outlets

Consumers Find Record Clubs A Resource

BY BRADLEY BAMBARGER

NEW YORK—For many classical buffs, nothing quite beats the well-stocked, aptly designed classical room of a big-city retailer like Tower Records or Virgin Megastore. Yet an increasing number of both hardcore and budding classical fans get their fix via alternative avenues. Record clubs and online outlets count the classical buyer as a greater percentage of their markets than traditional shops do in theirs.

According to the Recording Industry Assn. of America (RIAA), the percentage of classical customers in the total $12.2 billion recorded-music marketplace last year was 2.8%, down from 3.7% in 1994.

Conversely, BMG Direct reports that more than 6% of the revenue of its various record clubs tends to come from (Continued on page 82)

Labels Hear Sales Bells Ringing On Internet

BY BRADLEY BAMBARGER

NEW YORK—For Harmonia Mundi USA, sales for third-quarter '98 were up 25% over the same period last year, and label president René Goiffon thinks increased online sales are a key reason.

Most online retailers trumpet 4.5% or more as the classical share of their business, with some—such as N2K's Music Boulevard—going as high as 8%. And online retailers' best sellers include a fair percentage of connoisseur titles along with the blockbuster items; next to the Three Tenors and Andrea Bocelli in Amazon.com's list of top titles are Harmonia Mundi's "A Lammas Ladymass" by Anonymous 4 and Handel's Concerti Grossi by the Academy Of Ancient Music.

"We support the online idea very strongly and have invested in our re-
(Continued on page 82)

The Billboard Report

BMG Bows Buddha Imprint To Focus On Deep Catalog

BY MELINDA NEWMAN

LOS ANGELES—In an effort to further exploit its deep catalog, BMG is launching Buddha Records, a new midline label that will serve as a retail component of BMG's Special Products division.

BILLBOARD EXCLUSIVE

"We have an archive that's nearly 100 years old, much of which hasn't seen the light of day," says Strauss Zelnick, president/CEO of BMG Entertainment. "We also have newer artists that don't have an appro-
(Continued on page 16)

Retailers Have Mostly Positive Report Card For Thanksgiving

Mixed Results For Music

BY DON JEFFREY and ED CHRISTMAN

NEW YORK—Some U.S. music retailers are hoping for a typically wintry December and not an extended spell of the Indian summer that put a crimp in what many expected to be a prosperous Thanksgiving weekend.

Although most merchants of mu-
(Continued on page 76)

NEWS ANALYSIS

DVD Sees Holiday Surge

BY SETH GOLDSTEIN and EILEEN FITZPATRICK

NEW YORK—On foot and online, U.S. consumers snapped up DVD software and hardware over the Thanksgiving break, giving the new format a holiday-season sendoff that finally lives up to expectations.

Prerecorded eassettes held their
(Continued on page 76)



After Quiet Build, Jive's Teen Star Spears Breaks Out

BY LARRY FLICK

NEW YORK—At a time of year that brings a tidal wave of superstar acts vying for consumer attention, the breakout success of "... Baby One More Time" by 16-year-old newcomer Britney Spears may seem a left-field surprise. It is, however, the result of a meticulous six-month marketing setup designed to transform the Jive artist into a teen
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Peermusic Site Offers Downloads

BY IRV LICHTMAN

NEW YORK—The latest effort to offer digital downloading of music via the Internet comes from peermusic, the giant independent music publisher.

The company, led by Los Angeles-based chairman/CEO Ralph Peer II, has launched a service that offers for sale direct downloads of master recordings from its worldwide catalog (**Billboard-*Bulletin*, Dec. 1**). The consumer World Wide Web site is said to be the first by an international music publisher.

The site, digitalpressure.com, offers full-length singles for $1.49. The material will be initially available for downloading in the Liquid Audio format.

Available will be contemporary acts such as the Butterclub, Insanity Wave, and Paul Quinn, along with vault material such as Walter Becker and Donald Fagen's soundtrack to "Walk It Like You Talk It" and music from Kim Fowley and Venus & the Razor Blades.

Dublin-based Darragh Kettle, European manager of peermusic's Digital Distribution Group, which oversees the Web site, says, "Fans can download recordings of new talent we're working with worldwide and have their material long before it reaches traditional distribution channels."

To broaden its music exposure even further, peermusic also plans to create specialty sites, including launchings next year of Spanish- and Chinese-language sites.

While peermusic claims a first as a publisher with its site, U.K. authors' body Music Alliance—parent of the Performing Right Society and the Mechanical Copyright Protection Society—launched on Sept. 4 a Web site, www.MusicTrial, as a 90-day experiment. It offers a diverse collection of 40 titles, also in association with Liquid Audio (Billboard, Sept. 12). However, there is no charge for the downloading, as per agreement with labels.

The peermusic offerings are culled from masters it owns.

Digital Distribution Group is a separate master production organization at peermusic that largely operates outside the U.S., where, says Peer, there is a "more welcoming atmosphere" for the sale of masters to labels, especially in Germany, Italy, and the U.K.

The company was set up this past summer with a mandate to move forward with digital distribution. Peer clearly sees the Web site as a "profit center. We wouldn't be doing the acts a favor if we didn't take commercialism further" by organizing it on a profit basis. Although the site was built to boost peermusic's coffers, Peer adds that an act's appearance on the site also fits into peermusic's promotional efforts on its behalf.

Peer, who has an international reputation for an astute understanding of copyright issues, says his company decided "it was time to go now" mostly with masters owned by the company. Record companies continue to grapple with digital-distribution downloading pressures, greatly accelerated in the past year, as they seek to maintain strong relationships with traditional retail outlets.

A visit to the peermusic site shows that peermusic puts its available product under the banner of Pressure Records. In addition to product offerings, background material on the acts is available, as is the ability to visit an informational site set up by BMI, the U.S. performing right group.

Completion Of P'Gram/Univ. Deal Nears

NEW YORK—Montreal-based Seagram's $10.4 billion acquisition of PolyGram NV entered the home stretch Dec. 4, with only the counting of shares now standing in the way of creation of the world's largest record company.

At least 95% of PolyGram's shares must be tendered for the proposed purchase to become effective, according to terms of the Seagram tender offer that commenced Nov. 4. While the offer was to expire at 3 p.m. Amsterdam time (9 a.m. ET) Dec. 4, a Seagram spokesman notes that, in the unlikely chance that the threshold is not reached, the time frame for selling shares could be extended.

The spokesman adds that it is expected to take "several days" for a final tally to be reached, with official announcement of the closing of the deal expected during the week of Dec. 7.

It is then that the massive task of merging PolyGram's global operations with those of Seagram's Universal Music will begin—although a broad-

(Continued on page 88)



The Honoree. A cocktail party in Nashville recently honored BMI president Frances Preston, who has been named MIDEM '99 Person of the Year. Shown at the festivities, from left, ara Fred Cannon, VP of government ralations for BMI; singer/songwriter Steve McClintock; Bill Craig, VP of sales for MtDEM U.S.A.; Preston; singer/songwriter Alex Harvey; and Rick Sanjek, president of Sanjek Entertainment.

Music Retailers Can Buy Online Via Navarre, NRM

BY DOUG REECE

LOS ANGELES—National Record Mart and the Navarre Corp. have each started offering retailers the opportunity to buy music online.

According to National Record Mart (NRM) chairman/CEO Bill Teitelbaum, it was a mix of pornography and Wall Street that helped the 172-store retailer formulate plans for its new World Wide Web site, Nrmmusic.com, which will have an exclusive buying/selling subsection dedicated to retailers and distributors.

"We examined the Internet business and found two industries that were really making money and a bunch that were talking about making money," says Teitelbaum. "We like to make money.

"One we saw was pornographic sites, and the other was electronic securities-trading sites," Teitelbaum adds. "Pornography makes money online because of the confidentiality it offers, and electronic securities make money because of competitive prices and the speed of execution. In essence, what we have done is combined those two features."

What NRM's observations have resulted in is Nrmmusic.com, which launched in early December. The site will also serve as a multifaceted, consumer-focused retail entity. The company has also established a Web site for its Waves Music outlets, Waves music.com.

Both buyers and sellers in this section will be anonymous to each other, with NRM acting as the middleman and collecting a negotiable fee for handling transactions. Teitelbaum suspects that the service's main users will be retailers and distributors that have product that is not moving well through traditional channels, which they hope to sell online to other retailers and distributors. Teitelbaum says mom-and-pop stores have responded positively to the idea of buying via Nrmmusic.com.

Buyer features include being able to make automatic purchases once an album reaches an agreed-upon price point. The site will operate based on uniform pricing codes in order to handle bulk sales.

Navarre is hoping to attract retail customers by launching a wholesale site at www.navarre.com, where users can purchase software, albums, and DVD films.

According to Navarre VP of marketing Terry Bonoff, the wholesale operation, which was to launch Monday (7), is designed to attract existing customers, such as Mu-

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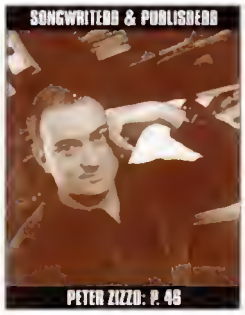
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THE BILLBOARD TRIBUTE



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Billboard Introduces DVD Chart, Widens R&B Panel

LOS ANGELES—A new DVD sales chart and a greatly expanded R&B store panel are innovations that bow this issue as Billboard continues to enhance its charts menu.

The 20-position DVD list, Top DVD Sales, will appear weekly in the Merchants & Marketing section. It is compiled by VideoScan, a sister division of SoundScan. VideoScan collects data from a universe of merchants that represents about 50% of the U.S. home video market and about 80% of the stores that sell DVD.

Starting next issue, VideoScan will also supply data for two of Billboard's Top Special Interest Video Sales charts: Recreational Sports and Health And Fitness.

"VideoScan has been pleased to track the unprecedented growth of the DVD format since its launch last March," says VideoScan GM Tonya Bates. "We are very happy to be working with Billboard to publish this chart, which will give greater visibility and focus to the success of DVD."

"The DVD format is a movie fan's dream come true," says Billboard video charts manager Marc Zubatkin. "Not only does it provide the best possible sound and picture quality but many extras as well, such as trailers, commentaries, and star bios, all at a collectible price."

"DVD has quickly become a meaningful product, which merits the launch of this chart," says Geoff Mayfield, director of charts. "VideoScan's sample of DVD sellers is unsurpassed, and its overall store panel rates high marks from special-interest video suppliers."

Also effective with this issue, the number of reporting SoundScan stores on Billboard's R&B core panel—which informs the Top R&B Albums, Hot R&B Singles, Hot R&B Singles Sales, and Hot Rap Singles charts—has more than doubled. The panel had less than 500 stores before this expansion and covered only 88 of the top 100 markets. The new panel covers more than 1,100 stores and now includes all of the top 100 markets.

The expansion, conducted with guidance from R&B divisions at labels and distributors, picks up many locations from large and small chains but also includes independent dealers that are new to the panel. As before, stores are only added if they are in a market that houses a currents-based R&B radio station, a criterion that has shaped the panel since its 1991 inception. Each of the new reporters also does significant business in R&B albums and singles.

"Considering the large market share that R&B and rap music commands, it is important that our store panel thoroughly cover the genre's primary consumers," says Billboard R&B charts manager Datu Faison. "This panel offers a broader store base to accomplish that goal without sacrificing the edge provided by our reporting independent stores."

Mayfield and Faison note that the shuffling of the panel causes some fluctuation of titles throughout this issue's related charts, although the top 10 entries of the Top R&B Albums, Hot R&B Singles Sales, and Hot Rap Singles charts are largely unchanged from the rankings that were compiled by the smaller panel.



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Distributor Cargo Closing

Chicago-Based Co. Cites Reduced Cash Flow

BY CHRIS MORRIS

LOS ANGELES—Independent distributor Cargo Records America, wracked in recent months by deepening cash-flow problems that forced wide staff layoffs, is shuttering its Chicago-based operation (Billboard*Bulletin*, Dec. 2).

According to Cargo president Eric Goodis—who also operates the San Diego-based Cargo label, which remains in business—the distribution firm, which months ago employed as many as 26 people, has retained just three staffers to process returns.

"We're trying to return as much goods as possible to as many people as possible," Goodis says.

Goodis declines to offer additional details about a final closure date but says that Cargo is "definitely closing." He lays the blame for the company's folding on outstanding sums owed by a couple of big accounts.

Cargo VP/GM Dirk van den Heuvel, who ran the Chicago operation, declines to comment.

Established in 1989, Cargo Records America, an indie-rock specialist that was once the home of such prominent labels as Chicago's Touch and Go, had experienced financial woes since the spring.

Earlier this year, Cargo was dropped as a sales entity of BMG's indie arm, Wasabi Music Group,

(Continued on page 88)

Blockbuster Buys H.K.'s KPS

BY ANN TSANG and VICTOR WONG

HONG KONG—Blockbuster is taking its first steps into the Hong Kong market with the purchase of ill-fated video, music, and computer software chain KPS.

Blockbuster was one of five bidders for the 38-store KPS, which previously accounted for 50% of Hong Kong's home video rental market with its 230,000 members. Launched in 1981, it went into receivership in November following a period of rapid expansion and the failure of a prepaid coupon scheme (Billboard, Nov. 21). The price for KPS is understood to be approximately $4 million.

The stores are not expected to reopen under the Blockbuster banner until the new year, to allow time for new lease arrangements to be made.

According to Blockbuster Taiwan marketing director Lance Tsao, the Hong Kong deal is being handled directly by Blockbuster's U.K. office, with staff from Blockbuster Taiwan acting as consultants. The merchant is interested in purchasing the assets of KPS, including equipment and inventory, but not its brand name. Tsao says Blockbuster may take over 12 to 14 of the 38 KPS stores, most of which are mall sites of less than 5,000 square feet. KPS formerly employed some 430 staff.

Receiver Ernst & Young has given Blockbuster 30 days from Nov. 27 to finalize the details of the takeover contract, although Tsao

(Continued on page 88)

Hill Sued Over 'Miseducation' Credits, Royalties

BY ANITA M. SAMUELS

LOS ANGELES—In the latest case of songwriters claiming to have not received proper credit, four songwriter/producers have filed a lawsuit against Ruffhouse/Columbia artist Lauryn Hill, alleging that the rapper/vocalist failed to give them proper writing and production credits or pay them royalties for their contributions to her hit debut solo album, "The Miseducation Of Lauryn Hill" (Billboard*Bulletin*, Dec. 1).

The complaint was filed Nov. 19 in the U.S. District Court of New Jersey by Vada Nobles, Johari Newton, Tejumold Newton, and Rasheem Pugh of New Ark Entertainment. It seeks unspecified damages and also names Sony Music Entertainment, Columbia Records, Sony ATV/Tunes, Ruffhouse Records, marketing executive Jayson Jackson, and Sony/ATV Tunes A&R executive Suzette Williams as defendants.

The filing says, "What began as a mutually agreed-upon songwriting and production collaboration between plaintiffs and defendant Lauryn Hill deteriorated into an attempt by Hill to steal the product of plaintiffs' musical creativity and claim sole credit for the work. Hill, improperly influenced and misadvised by co-defendants Williams and Jackson, now falsely asserts that 14 musical compositions co-written and/or co-produced by plaintiffs during a long-term collaborative creative process were written and produced solely by her."

Peter Harvey, attorney for the plaintiffs, says that evidence in their possession—audiotapes, lyric sheets, and videotapes—will demonstrate that the work in question began with his clients.

"The evidence is pretty compelling, because unlike other cases, there is written evidence of the origin of these musical compositions,"

(Continued on page 89)



Securitized. David Pullman of New York-based the Pullman Group, the financier known for royalty bond deals for song catalogs, welcomes Nickolas Ashford and Valerie Simpson into the fold as a result of completion of his latest arrangement. Pullman's previous deals have included the works of David Bowie and the songwriting team of Holland, Dozier, and Holland, among others. Pictured, from left, are Pullman, Simpson, and Ashford.

Former Manager Sues Jewel And Her Mother

LOS ANGELES—Claiming breach of contract and millions in lost commissions, the ex-manager of multiplatinum singer/songwriter Jewel has sued the musician and Lenedra J. Carroll, her mother and current manager.

Inga Vainshtein's action, filed Nov. 30 in California Superior Court in Los Angeles, seeks at least $10 million in compensatory and punitive damages; a declaration that Vainshtein is entitled to commissions on Jewel's gross earnings; and an order compelling the vocalist to pay her former manager any monies due her (Billboard*Bulletin*, Dec. 1).

According to the suit, when Vainshtein first met Jewel (whose full name is Jewel Kilcher) in 1993, the musician had no manager, lawyer, or recording contract and "was living in a Volkswagen van and making $50-$60 a week performing in a tiny Pacific Beach [Calif.] coffeehouse."

The suit alleges that Jewel and Vainshtein executed an exclusive management contract, dated Sept. 15, 1993. Under the terms of the agreement, Vainshtein would represent the singer for three "album cycles," the suit says.

"Under Vainshtein's management, Jewel rose from obscurity and abject poverty to become one of the most famous and successful recording artists of the decade," the action states.

Jewel's 1995 Atlantic debut, "Pieces Of You," has been certified for sales of 8 million units by the Recording Industry Assn. of America. The singer's second album, "Spirit," entered The Billboard 200 at No. 3 last issue and has already been certified platinum. Earlier this year, she released a best-selling collection of poetry, "A Night Without Armor."

The suit alleges, "In an effort to profit personally off the spectacular financial success her daughter has enjoyed, Carroll undertook a series of calculated, sometimes bizarre actions, intending to destroy the close, personal, and professional relationship between Vainshtein and Jewel and substitute herself . . . as Jewel's manager."

Carroll allegedly "convinced Jewel that any managerial advice provided by Vainshtein had to be approved by a 'channeler' named Jackie Snyder who purportedly evaluated the advice by communing with some entity referred to as 'Z,' " the action states, and "wrongfully urged her daughter to 'evaluate' Vainshtein and her job performance by subjecting Vainshtein to a sham psychological assessment."

(Continued on page 89)

Box Teams With ACTV

Focus Is On Interactive Programming

BY CARLA HAY

NEW YORK—The Box Music Network has joined forces with multimedia company ACTV to bring new forms of interactive music programming to digital cable TV viewers—including new viewer-controlled ways to watch concerts.

The new programming will allow viewers to switch between multiple feeds of video, audio, and data in real time.

The Box Music Network senior VP of sales and marketing Greg Willis says, "The consumer will have more control in how they watch music on TV. In the ACTV world, if you're watching a televised concert, you can even control which camera you want to look through."

Willis says that this advanced technology "won't be available to the mass audience for a while." However, he notes that the Box Music Network, which is owned by TCI Music, and ACTV will be testing this form of interactive programming in select households "in the early part of next year."

The Box Music Network and ACTV unveiled a preview of the new technology Dec. 1 at the Western Cable Show in Anaheim, Calif. An enhanced version of a Kenny Wayne Shepherd concert was used as part of the preview. Viewing options included the main concert program, "Kenny Cam" (a constant shot of Shepherd), "Mr. Crane" (a constant shot from a crane camera), and a biography and artist information stream.

"Concert programming has never been showcased on TV in the same way as sports programming has," says TCI Music executive VP of programming and marketing Sharon Brown. "We're curious to see what the consumer reaction will be because we want to take the consumers' lead in offering new programming."

Warner Bros. Records Inc. senior VP of film and video John Beug believes that the success of this new technology won't be as dependent on the music industry as it will be on

(Continued on page 88)

LAPD Arrests Alleged Bootlegger

BY BILL HOLLAND

WASHINGTON, D.C.—Convicted bootlegger Gary Bright of Sonora, Calif., was arrested by officers from the Los Angeles Police Department (LAPD) Nov. 27 on bootlegging charges during the Beatlefest record show, which was held Nov. 27-29 at the Los Angeles Airport Marriott Hotel, according to the Recording Industry Assn. of America (RIAA) (Billboard*Bulletin*, Dec. 2).

Police, with assistance from the RIAA, found and confiscated a total of 1,135 alleged bootleg vinyl records, videos, and CDs in Bright's hotel room and at a nearby booth: 524 alleged concert music videos, 385 alleged bootleg CDs, and 226 alleged bootleg LPs. Officials say the majority of the confiscated items were Beatles-related material.

"We've known about this guy for quite a few years," says Frank Creighton, senior VP/director of anti-piracy investigations for the RIAA. "He was first arrested in 1990 on the same charges, and he was convicted. He's run his own bootleg label, the works."

Creighton says that the LAPD "was very creative" in the bust, because Bright was allegedly selling the illegal material "from his hotel room rather than at the Beatlefest dealer setup room and had associates spreading the word that 'the good stuff' was upstairs."

He adds that interested parties, which included the police, had to gain access to a "code word" that would allow them entrance into Bright's room.

Creighton says authorities had mailed a cease-and-desist letter to Bright's former residence this summer, but he had apparently moved. "We knew he'd surface again," Creighton says.

Bright was charged with violating California's "true name and address" statute; he was released after posting a $25,000 bond. The investigation is ongoing. "He was thumbing his nose at us, at the Beatles, and at their fans," Creighton says. "It was time to address the situation."

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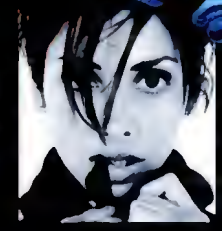
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Diamond Files Antitrust Claims Against The RIAA

BY DOUG REECE

LOS ANGELES—San Jose, Calif.-based Diamond Multimedia has filed counterclaims of antitrust conspiracy and unlawful business practices against the Recording Industry Assn. of America (RIAA).

In its Dec. 2 answer to the trade group's complaint that Diamond's portable MP3 music player, the Rio, violates the 1992 Audio Home Recording Act, Diamond claims that the RIAA violated state and federal antitrust laws and "damaged Diamond's credibility and profitability in the new market area." The suit was filed in the U.S. Central District Court of California (Billboard*Bulletin*, Dec. 3).

RIAA president/CEO Hilary Rosen says Diamond's claims amount to "legal posturing for publicity" and "have no basis in fact or law."

Diamond general counsel Ron Moore says he was approached by Rosen and RIAA executive VP/general counsel Cary Sherman prior to the RIAA's request for a temporary retraining order against the Rio (since denied). According to Moore, Rosen and Sherman asked that Diamond join other companies working on similar portable devices in delaying sales of the Rio until the recording industry had agreed upon which digital delivery system it would endorse.

"In effect, they asked us to withhold product from the marketplace in collusion with other companies withholding product," says Moore. "To me, that's the reason the Sherman [Antitrust] Act was enacted."

The company claims that the RIAA's pursuit of its suit against Diamond—even after it incorporated a serial copyright management system into the Rio—is evidence that the "RIAA's real goal is stopping the legitimate MP3 market."

Diamond executives say they have also taken offense at statements made in the press by RIAA executives.

"They have consistently tarred us with the piracy brush, which is libelous, slanderous, and defamatory," says Diamond VP of corporate marketing Ken Wirt.

As an example of the alleged harm done to the company, Moore and Wirt point to RIAA member labels that had been poised to enter marketing projects with Diamond but disassociated themselves due to pressure from the RIAA, they claim.

A statement posted at the RIAA's World Wide Web site says, "The claims made by Diamond can only be described as preposterous and irresponsible and a transparent ploy to gain publicity for the Rio device in time for holiday sales."

Twain Scores In Nov. RIAA Certs

BY CHRIS MORRIS

LOS ANGELES—Shania Twain, Garth Brooks, and Metallica were among the big winners in November certifications from the Recording Industry Assn. of America (RIAA).

Twain's 1997 Mercury Nashville set, "Come On Over," leaped past the 6 million mark. Twain now claims two of the top three albums by a female country artist: Her 1995 debut, "The Woman In Me" (10 million), stands at No. 1, followed by Patsy Cline's "Greatest Hits" (8 million) and "Come On Over."

"The Hits," Brooks' 1994 Capitol Nashville collection, vaulted past the 10 million mark in November. Brooks now boasts three albums that have been certified in excess of 10 million units; "No Fences" (1990) and "Ropin' The Wind" (1991) are the others. He is the only solo artist to have three albums surpass 10 million.

Three Metallica albums on Elektra crunched new multi-platinum numbers: "Metallica" (1991), 11 million; "Master Of Puppets" (1986), 5 million; and "Re-Load" (1997), 3 million. The fresh tallies place the group at fifth among best-selling hard rock acts, with 36 million in aggregate certified sales. The band trails Led Zeppelin (64.3 million), Aerosmith (53.9 million), Van Halen (49.5 million), and AC/DC (45.6 million). Metallica has edged past Guns N' Roses, whose total stands at 35 million.

The late Frank Sinatra notched several new album sales awards: two multi-platinum, two platinum, and two gold. Hank Williams Jr. also scored fresh album sales honors: one multi-platinum, two platinum, and three gold.

Receiving their first platinum albums in November were country act the Bellamy Brothers (Curb),



TWAIN



BROOKS

rapper Jay-Z (Roc-A-Fella/Def Jam/Mercury), horror rocker Rob Zombie (Geffen), modern rock unit Eve 6 (RCA), pop vocal group All Saints (London), and Christian singer Carman (Sparrow).

First-time gold-album artists included Latin vocalist Elvis Crespo (Sony Latin), rappers U.G.K. (Jive) and Bizzy Bone (Mo Thugs/Ruthless/Relativity), and theater and pop diva Sarah Brightman (Angel).

Rapper/actor Will Smith added to his growing list of entertainment achievements: The former Fresh Prince nailed his first solo gold single, "Gettin' Jiggy Wit It" (Columbia).

A complete list of November RIAA certifications follows.

MULTI-PLATINUM ALBUMS

Metallica, "Metallica," Elektra, 11 million.

Garth Brooks, "The Hits," Capitol Nashville, 10 million.

Backstreet Boys, "Backstreet Boys," Jive, 8 million.

The Notorious B.I.G., "Life After Death," Bad Boy/Arista, 8 million.

Spice Girls, "Spice," Virgin, 7 million.

Shania Twain, "Come On Over," Mercury Nashville, 6 million.

Metallica, "Master Of Puppets," Elektra, 5 million.

Savage Garden, "Savage Garden," Columbia, 5 million.

Hank Williams Jr., "Hank Williams Jr.'s Greatest Hits," Curb, 4 million.

Sarah McLachlan, "Surfacing," Arista, 4 million.

Metallica, "Re-Load," Elektra, 3 million.

Weezer, "Weezer," DGC/Geffen, 3 million.

'N Sync, "'N Sync," RCA, 3 million.

Lauryn Hill, "The Miseducation Of Lauryn Hill," Ruffhouse/Columbia, 3 million.

Frank Sinatra, "The Very Good Years," Reprise, 2 million.

Frank Sinatra, "Frank Sinatra's Greatest Hits," Reprise, 2 million.

Jay-Z, "Vol. 2 . . . Hard Knock Life," Roc-A-Fella/Def Jam/Mercury, 2 million.

DMX, "It's Dark And Hell Is Hot," Ruff Ryders/Def Jam/Mercury, 2 million.

Natalie Imbruglia, "Left Of The Middle," RCA, 2 million.

PLATINUM ALBUMS

Frank Sinatra, "The Very Good Years," Reprise, his sixth.

Frank Sinatra, "Frank Sinatra's Greatest Hits—Volume II," Reprise, his seventh.

Jay-Z, "Vol. 2 . . . Hard Knock Life," Roc-A-Fella/Def Jam/Mercury, his first.

The Bellamy Brothers, "Greatest Hits," Curb, their first.

Sheryl Crow, "The Globe Sessions," A&M, her third.

Sublime, "40 Ounces To Freedom," Gasoline Alley/Skunk, its second.

Rob Zombie, "Hellbilly Deluxe," Geffen, his first.

Eve 6, "Eve 6," RCA, its first.

OutKast, "Aquemini," LaFace/Arista, its third.

All Saints, "All Saints," London, its first.

Carman, "The Standard," Sparrow, his first.

Hank Williams Jr., "Major Moves," Curb, his seventh.

Hank Williams Jr., "Hank Live," Curb, his eighth.

Jewel, "Spirit," Atlantic, her second.

Various artists, soundtrack, "Booty Call," Jive.

GOLD ALBUMS

Jay-Z, "Vol. 2 . . . Hard Knock Life," Roc-A-Fella/Def Jam/Mercury, his first.

(Continued on page 89)



Famous Daddies. Famous Music Publishing executives joined Mojo/Universal's multi-platinum swing act Cherry Poppin' Daddies at New York's Roseland following a recent performance as part of the band's U.S. tour. Steve Perry, the group's singer and primary songwriter, recently signed to Famous Music for worldwide publishing. Shown, from left, are the Deddies' Jason Moss; Famous Music creative director Kerry McCarthy; Daddies members Sean Flannery and Dan Schmid; Famous Music chairman/CEO Irwin Z. Robinson; Famous Music senior creative director Staphen Finfer; and Deddies members Steve Perry, Ian Early, and Tim Donohua.

WB Marketing VP Named

Fitzgerald To Oversee Efforts For Labels' Releases

BY MELINDA NEWMAN

LOS ANGELES—In an effort to coordinate its releases and control product flow, Warner Bros. Records Inc. has named Rich Fitzgerald executive VP of marketing, in a move that had been anticipated (Billboard*Bulletin*, Nov. 30). Fitzgerald was previously executive VP/GM of Reprise Records.



FITZGERALD

In his new role, he will be responsible for overseeing marketing of all records released on Warner Bros., Reprise, and their subsidiaries. "I want to see if I can help the whole company have a little better overview in relationship to staging our releases, see that we're not competing with ourselves . . . You have to have a long-term vision about where you're going to go with each album. In today's market, where records are taking so much longer to bring home and then they last so much longer, you have to monitor your flow."

Fitzgerald's appointment comes after a round of layoffs at Warner Bros. Inc. that saw more than 40 employees lose their jobs (Billboard, Dec. 5).

In moving Fitzgerald to a Warner Bros. Records Inc. role, the company has created a fully integrated operation it hopes will serve its artists better. "We want to pull together as one company and yet have two distinct labels in Warner Bros. and Reprise, with two really strong promotion departments and A&R departments," Fitzgerald says.

"In the past, the company was set up as Warner Bros., Reprise, a country division, a jazz division, etc.," he says. "They were all separate, and you were on your own. I think we'd like to see the marketing team be

(Continued on page 88)

EXECUTIVE TURNTABLE



SULLIVAN



GRADY



KENWORTHY



WEAVER

RECORD COMPANIES. H. Diamond Thomas is named president of A&R/GM of operations at Assassin Records in Baltimore. He remains CEO of Guerrilla Tactics Mass Media Group.

Laura Sullivan is named senior director of marketing at Sony Wonder in New York. She was senior director of children's marketing at PolyGram Video.

Kathie Grady is named associate director of A&R administration, West Coast, at Sony Music in Santa Monica, Calif. She was GM of Warner Music Vision Australia.

PUBLISHERS. Bluewater Music Corp. in Nashville promotes **Dan F. Ekbäck** to VP of operations. He was senior director of operations.

RELATED FIELDS. Advantix in Newport Beach, Calif., names **Randy Kenworthy** executive VP of sales and marketing. He was VP of sales at Customer Insight Co.

Ziplow Productions in Hilton Head, S.C., names **Pat Burkhardt** director of marketing. She was house manager at the Hilton Head Playhouse.

Dick Weaver is named senior VP at Norman Winter Associates. He was founder of PR Works.

Jim Hester is named event manager at eXtravaganza '99 in Nashville. He remains head of artist management at the Horton Group.

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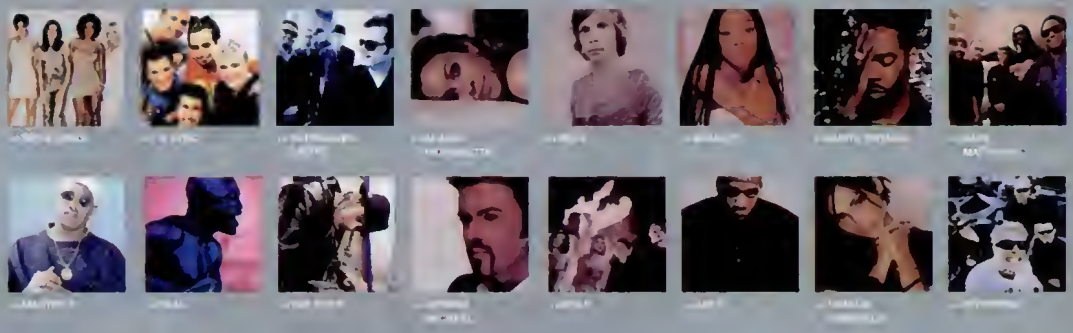


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CANADA

Canada's fertile music scene is producing chart topping artists at record rates! This issue spotlights the chart veterans as well as those poised to make their mark in 1999 - including an interview with Celine Dion's husband/ manager Rene Angeli.

ISSUE DATE: JAN 16
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MIDEM I

This January, music professionals from across the globe will converge in Cannes for MIDEM '99. Billboard's annual MIDEM special supplement will cover the buyers, the sellers, their goals and strategies. Also included will be a profile of Frances Preston, MIDEM Person of the Year.

ISSUE DATE: JAN 23
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UPCOMING SPECIALS

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Rodeo/Uni's Emilia Breaks 'Big'

BY ANDERS LUNDQUIST and KAI R. LOFTHUS

STOCKHOLM—The world is getting even bigger for Swedish singer Emilia, whose radio-only single "Big Big World" is beginning to gain legs in the U.S. via Universal Records, on the heels of breakout success in her home market.

"We're watching this song pop in Sweden and the Scandinavian countries and now across the rest of Europe," says Monte Lipman, senior VP of Universal Records (U.S.). "I'm pleased that we're right on the cutting edge of this, instead of waiting until it's already reached No. 1 in a dozen countries."

Well, maybe not a dozen, but 20-year-old Emilia Rydberg has already seen startling, triple-platinum domestic success in Sweden (Global Music Pulse, Billboard, Oct. 10), where she is signed to Rodeo Records, an imprint run by Lasse Anderson, son of Abba producer Stig. U.K. and continental European radio and retail have also warmed to the single, which according to Rodeo has sold 500,000 units.

"Big Big World" debuted at No. 92 on the Hot 100 in the Nov. 28 issue. It was pitched to U.S. radio in late October. The album, which has the same title as the single, was released by Universal in the U.S. on Dec. 1. It has already sold 200,000 copies in Scandinavia, according to Rodeo.

The single skyrocketed to No. 1 in Sweden and reached platinum status (30,000 copies) only 11 days after its domestic release Sept. 14. The single stayed in the No. 1 spot for seven consecutive weeks, and domestic sales of the single are past triple-platinum at 100,000 units, says Rodeo.

Universal Music has worldwide marketing and distribution rights (including Sweden). The single, now deleted in Sweden, currently stands at No. 1 in Norway; No. 2 in Denmark, Austria, and the Netherlands; and No. 3 in Belgium. In the U.K. it stood at No. 6 on the "official midweek" chart, an industry-only reference, after 24,000 units sold in the three days after release, according to Universal U.K. On Music & Media's Eurochart Hot 100



EMILIA

singles chart, it is No. 8.

The album will be released in Asia, excluding Japan, beginning the week of Sunday (6), and will be released in Japan and additional European territories in February.

"Sometimes it's all a bit too much with everything happening at once," says Emilia. "But generally, I'm enjoying every minute, and I really don't want it to end. Obviously, I had to quit my university course in the history of economics, and I have also had to postpone my planned December tour of Sweden. However, I'm still looking forward to performing live, whenever that will happen."

"I discovered Emilia two years ago when a member of her former band—kind of an R&B/funk band—delivered a demo [by the band]," recalls Anderson, Rodeo's A&R manager/co-owner. "I fell for her voice, and the guy from her band was generous enough to arrange for us to meet. I had worked out some ideas for songs she could record, and she said which ones she liked. She was a great singer but hadn't worked in a studio environment before. However, she was very receptive. Emilia is very genuine, a natural talent."

Since Rodeo employs only three people, the label is taking advantage of Universal's sales and marketing infrastructure. Domestic promotion is handled by Rodeo's head of promotion, Anna Moore. The two other employees are managing director Agneta Anderson and her husband, Lasse. International exploitation is handled by Universal Music Sweden marketing manager Nina Hansdotter in close relationship with London-based Universal Music International director of marketing Kate Farmer and Universal Music Scandinavia area director Gert Holmfred, also managing director of the Swedish affiliate.

"There are logical reasons for me being involved in international exploitation, as well [as Hansdotter and Farmer]," says Holmfred. "It enables us to make decisions much faster, on a higher level, and since our Swedish office is situated on the same block as Rodeo Records, we can communicate closer with them than the international office can."

Prior to the single's release, Moore placed heavy emphasis on radio promotion, resulting in all major networks putting the single in heavy rotation before its commercial release. "We didn't even get to start our marketing campaign before the single topped the chart," says Moore.

(Continued on page 46)

Two Cuban Legends Die

Laserie, Mendoza Leave Recorded Legacy

BY JUDY CANTOR

MIAMI—Cuban music fans are mourning the loss of two legendary Cuban artists, Rolando Laserie and Celeste Mendoza. Laserie, 75, known for his original and expressive singing style, died of heart failure Nov. 22 in Miami, following a long illness. On the same day, Mendoza, Cuba's rumba queen, was found dead in her Havana apartment. She was 68.



Born in the central Cuban city of Santa Clara, Laserie started out as a percussionist. After arriving in Havana as a young man in the '30s, he played timbales in La Banda Gigante, led by renowned Cuban vocalist Benny More. He later began his career as a singer performing on Cuba's Radio Progresso with vocalists Olga Chorens and Tony Alvarez.



"One day he just got up and started singing," says Bebo Valdes, the esteemed Cuban piano player who directed the radio orchestra. Valdes, now 80, lives in Stockholm. "And from then on, he was a singer. He was a true innovator and a real stylist."

Particularly known for his upbeat treatment of the bolero and *guaracha* genres, Laserie draw audiences with his gravelly voice and charismatic, conversational delivery. The singer enjoyed his greatest popularity in the '50s, recording with Ernesto Duarte's orchestra.

In disaccord with the revolutionary ideals of Fidel Castro's government, Laserie left Cuba in 1960 on a plane to Mexico with his wife, Gisela "Tita" Laserie, and Valdes. Laserie and his wife, who had no children, lived in New York and later moved to Miami, where he continued to perform and record, if only sporadically in recent years.

Valdes and Laserie performed together for the last time in 1996 at a reunion concert at Miami's Gusman Theater that also featured mambo innovator Israel "Lopez" Cachao, who had played with Laserie in Cuba. Laserie, visibly weak, made a short but memorable appearance.

"He was a great friend and a great man," says Valdes, "and an incredible lover of music."

Reissues of Laserie's recordings can be found on labels including Cuba's Bis and Rumba; a 1982 project with Johnny Pacheco is on Fania Records. All are available through Brooklyn, N.Y.-based Descarga.

Mendoza was called "the queen of *guaguanco*" for her effervescent take on songs in that Afro-Cuban rumba rhythm, which she called guaguancoseadas. A singer, musician, dancer,

(Continued on page 89)



Race Is On For U.K.'s Top Holiday Hit

Spice Girls Lead Annual Bid For The No. 1 Christmas Single

BY PAUL SEXTON

LONDON—A song based on the U.K.'s reborn yo-yo craze, another on a poem by a 19th century English writer, and artists with names like Fat Les and Bonk Bonk Bonk. It could only be the U.K. music industry's annual festive pageant, otherwise known as the race for the No. 1 Christmas single.

The battle for that elusive top spot, played out by a bizarre combination of big-name releases and novelty items, has become one of the nation's favorite spectator sports and a big retail payday. In fact, make that a pay month—from mid-November onward, the industry busies itself enticing irregular customers into stores with these festive fripperies, hoping then to lure them to the greater honey pot (and money pot) of the season's heavy-hitting album releases.

The 1998 runners and riders in this good-natured but fiercely competitive Yuletide pantomime are all in place. Retailers have been primed and hyped on the key competitors, and bookmakers are issuing regular odds on the favorites for the crown.

Mark Wood, singles product manager for the 224-store Our Price chain, relishes the Christmas retail season—not only from a business perspective but for its British eccentricity and the fact that, in the calculated, pre-millennial record industry, the race for the holiday No. 1 retains an air of unpredictability.



SPICE GIRLS

"It must look mental," says Wood, reflecting on the view from afar of this Christmas pageant. "But it's lovely that we do that here. It's that element of surprise. And it's not all rubbish; some good stuff gets through. Nobody can force the public to make the Spice Girls No. 1 this year, although I suspect they will be."

Spice Girls are indeed the frontrunners to take the 1998 Christmas crown. Their "Goodbye" single—to be commercially released by Virgin Dec. 14 and already a strong performer at radio—is quoted in bookmaker William Hill's latest odds as a 4-7 favorite to hit No. 1 on the "official" Chart Information Network singles chart when the last pre-holiday survey is published Dec. 20.

If the Girls are successful, "Goodbye" will become their third consecutive Christmas No. 1: They ruled Yule in 1996 with "2 Become 1" and last year with "Too Much." The only other act in British chart history to turn

(Continued on page 15)



Jewel TV. Jewel kicked off her second Atlantic set, "Spirit," with a live appearance on MTV during Spankin' New Music Week, the network's recent celebration of new music released in November. The artist performed two songs from the album and took questions from fans. Pictured, from left, are Linda Ferrando, senior VP of promotion for Atlantic; Van Toffler, GM of MTV; Jewel; Judy McGrath, president of MTV; and Ron Shapiro, executive VP/GM of Atlantic.

Daemon's Belloluna Carves A Fresh Style In Family Atmosphere

BY DYLAN SIEGLER

NEW YORK—For most new artists, blatant self-promotion is *de rigueur*. Learning to tastefully boast is one step toward scoring gigs, press, and record deals. But few artists publicize their own act for a living.



BELLOLUNA

Singer and pianist John Brand of Atlanta rock band Belloluna was hired as a publicist at Daemon Records long before he formed a band, let alone one worth signing. But now—as a Daemon artist—Brand champions Belloluna on a daily basis, along with the rest of the acts on the label's diverse roster. It's his job.

When peddling Belloluna's new Daemon album, "Livid And Loving It," due Jan. 12, Brand says he describes the act's sound as "fun, wacky, and colorful."

In 1995, that sound—a jazz-laced, theatrical brand of rock, equal parts Steely Dan, Barenaked Ladies, Ben Folds Five, and "The Rocky Horror Picture Show"—caught the attention of Brand's employer, Indigo Girl Amy Ray, founder of the not-for-profit Daemon label. Ray says she "wanted to support John's musical journey" because "he was a good example of something really different for us, but creative and

(Continued on page 17)

Capitol Taps Lott; Holiday Musical Fare From Lo-Watt To High-Wattage Pavarotti



by Melinda Newman

LOTTA LUCK: EMI Recorded Music North America deputy president **Roy Lott** has been named permanent president/CEO of Capitol Records (**Billboard*Bulletin*, Nov. 30**). Lott, who keeps his EMI title, had been acting president since the departure of **Gary Gersh**.

'TIS THE SEASON: Keeping with our steadfast rule of not listening to Christmas music until after the last bit of Thanksgiving turkey has been licked off our plate, we dove into this year's offerings with a vengeance after Nov. 27. It's been pretty standard fare: no singing babies or frogs ribbitting holiday ditties. Here's a random sampling.

"12 Songs Of Music," **Etta James** (Private Music): Christmas with a swing to it. James takes on standards in her inimitable, sultry way. While perfect for a cocktail party, this album left me wishing there was a little more sass to go with the sentiment. She's performing primarily with a small combo here that puts the emphasis on her voice, just where it should be.

"Merry Christmas . . . Have A Nice Life," **Cyndi Lauper** (Epic): Lauper's swan song for the label is a jaunty collection of mainly original tunes that is a complete winner. Coming up with new Christmas chestnuts has to be next to impossible, but Lauper has done it, especially with "Home On Christmas Day." Also noteworthy is the gorgeous "New Year's Baby (First Lullaby)," obviously written for Lauper's child. A few traditionals are thrown in to round out the lot, but Lauper's really onto something here.

"This Christmas (I'd Rather Have Love)," **Teddy Pendergrass** (Surefire): Most notable on this set is "Happy Kwanzaa," which is a nice tune to celebrate a holiday that receives too little attention. Also pleasing are tracks like "Little Drummer Boy" that incorporate African rhythms. The album doesn't succeed as well on a number of tunes that are the usual ballad/love fare with a holiday thrown in, such as "Christmas And You." Pendergrass sounds great throughout, especially on his oh-so-silky "The Christmas Song."

"A Jazz Christmas," various artists (Windham Hill): This is the disc for a Christmas brunch or for the late night when the only lights on are those on the Christmas tree. A bit too sleepy for my taste. Highlights include **Hiroshima**'s version of "Silent Night," with **Kimaya Seward**'s heavenly vocals. The track starts a cappella and should have stayed that way but, unfortunately, veers into harp synths and drums.

"A Christmas To Remember," various artists (Velvel): Multi-artist compilations of any stripe are always hit or miss, but this one hits more than it misses. The set opens with **Tara McLean**'s "Light Of The Stable," a wonderfully rendered take on a traditional tale. Also check out "Christmas Time" from **Lo-Watt**, a group led by **the Gin Blossoms' Jesse Valenzuela**, and **the Smithereens'** kicking cover of "Rudolph The Red-Nosed Reindeer."

"White Christmas," **Martina McBride** (RCA): McBride could sing the phone book and make it sound great. This is an elegant collection that presents traditionals in a lovely setting. No "Rockin' Around The Christmas Tree" or "All I Want For Christmas (Is My Two Front Teeth)"—nothing but the classics here rendered simply and effectively. She shines brightest on hymns like "O Holy Night" and "Silent Night," delivered as a tender lullaby.

"Celebrate The Season," various artists (PolyMedia): Any disc that contains "You're A Mean One, Mr. Grinch" is OK with us, and that sales of this disc benefit the T.J. Martell Foundation for Leukemia, Cancer, and AIDS Research makes it all the more appealing. What's the holiday season for if not helping others? The problem is that this collection may be too wide-ranging for its own good: **Luciano Pavarotti's** "O Holy Night" segues into **the Isley Brothers'** "Special Gift." For those looking for songs in within one genre, this is not the disc. For people wanting a great holiday compilation with contributions from **Amy Grant, Elton John, the Moody Blues, Bing Crosby**, and others, sample at will. Call it free-form Christmas.

"The Christmas Attic," **Trans-Siberian Orchestra** (Lava/Atlantic): Majestic, sweeping, and at times bombastic, "The Christmas Attic" is the second in the Orchestra's holiday trilogy. The first installment, 1996's "Christmas Eve and Other Stories," has been certified gold by the Recording Industry Assn. of America. Orchestra leader **Paul O'Neill's** conceptual story is wrapped around originals and adapted traditionals. The instrumentals or chorale numbers, such as "Christmas Canon," a reworking of **Pachabei's** "Canon In D Minor," work best here.

"Christmas Caravan," **Squirrel Nut Zippers** (Mammoth): Here's one for all the hepcats out there. The horn-laden swing "Hot Christmas" is a treat, as are the seven other originals on this disc. The disc also contains two traditionals given the jazz treatment from the Zippers, including a snazzy, ragtime interpretation of "Sleigh Ride." Don't skip Nut **Tom Maxwell's** touching liner notes about what Christmas means to him.

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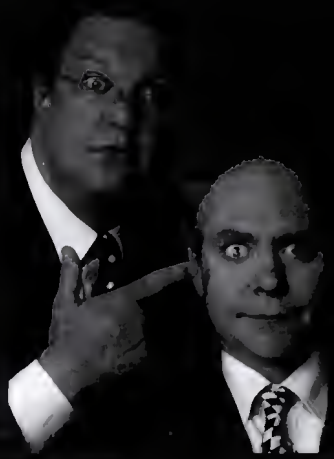
Judi Kerr, Capitol Records

"Engelbert Humperdinck ***rocks!*** *we had a great time; Teller wouldn't shut up!"*

Greg Camp, Smash mouth

"If I were to sin...It would be with these guys...They are ***outrageously hysterical.***"

Linda Livingston, BMI Music



"one finger up."

Lou Reed

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Heidi Ellen Robinson, Maverick Recording Co.

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TOP 10 FAVORITE ARTIST PICKS Nov. 20, 1998

THE MOST POPULAR NEW TALENT ON BTN

#	Artist	Genre
1	Sara Thyme	Rock
2	Crossforce	Rock
3	Spredhaus	Pop
4	Glenda Lynn	Country
5	Gringo	Dance
6	Val Holler	Rock
7	Angela Baker	Country
8	Troy David	Pop
8	Teddy Richards	Pop
10	Bus Stop	Pop

Weekly results are based on votes cast by BTN's registered online audience for any artist featured on the site. Votes are limited to one vote per artist per user. Top 10 position is determined by the average of all votes received.

RadioBTN FAVORITE SONG REQUESTS Nov. 20, 1998

THE MOST LISTENED-TO NEW TRACKS ON BTN

#	Composition/Artist	Genre
1	I Had a Dream ... Eve	Dance
2	Sucker MOG	Rock
3	Down (Edited Dance Mix) Troy David	Pop
4	Millennium Ball (Do You Feel It?) Gilboe	Pop
5	Edinburgh Laurie McDonald	Instrumental
6	Real MOG	Rock
7	New Day (I Feel Alone) Amphibians	Rock
8	Maybe in B-Flat Minor? Laurie McDonald	Instrumental
8	Like This (Don't Cry Baby) The Cold Shot Band	Blues
10	I Had a Dream ... Eve	Dance

Weekly Radio BTN rankings are based on audio access requested by the site's registered and unregistered online audience for any composition featured on the site.

NEW TALENT SPOTLIGHT

THE MOST OUTSTANDING ACTS AVAILABLE ON BTN



Bus Stop's tuneful blend pop of and soul has won this quartet a huge following throughout the southeast; the band plays over 200 live gigs a year. Their original tunes have appeared in episodes of *Homicide*, *Melrose Place*, *Baywatch*, and *Brooklyn South*, proving their ample songwriting chops. Bus Stop has released four independent CDs in the US and two compilation CDs in Japan. Bassist Chuck Folds is the brother of 550 Music artist Ben Folds.

Genre: **Pop, Rock** From: **Greensboro, NC** Deals Sought: **Any**

FOR DETAILS ABOUT THESE AND OTHER UP AND COMING ARTISTS VISIT OUR WEBSITE @

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Bow Wow Wow Marks Comeback With 'Wild' Live Set On Cleopatra

BY CARRIE BORZILLO

LOS ANGELES—When Bow Wow Wow reunited in 1997 after a 14-year absence, the members figured they'd do a U.S. tour and see what happened. Since then, the band has seen a flood of activity—starting with the Cleopatra live disc "Wild In The U.S.A.," due in stores Jan. 12.

The album offers live versions of such '80s-era staples as "I Want Candy" and "Do You Wanna Hold Me," along with remixes of four previously available tunes. Each features newly cut vocals by front woman Annabella Lwin atop electronic soundscapes provided by Wayne Hussey of Mission U.K. and Kevin Haskins of Love & Rockets, among others.

"This is our way of saying thank you to the fans for being so supportive of the tour," says Lwin of the project.



BOW WOW WOW

The band—which also includes original bassist Leroy Gorman, new guitarist Dave Calhoun, and new drummer Eshan K.—played 70 shows from December 1997 through April '98 on what was dubbed the Barking Mad tour.

"All these clubs and theaters we were playing had ADAT systems," Gorman recalls. "We thought we might as well turn them on and see what happens. We just recorded; it was never a pre-planned thing."

The tracks that made it to the album all came from shows in Denver and Santa Fe, N.M.

"I was so used to working in big studios in London," Gorman continues. "Now, suddenly we've got the house guy at some club just switching the 'on' button. We had to do a lot of editing, but the spirit is definitely there."

Cleopatra is anticipating that the act's sales base will still be there as well. "The thing that makes a band like Bow Wow Wow endure is they have real songs, and they have hits," says label GM Brian McNelis. "Once a hit, always a hit."

Bob Bell, new-release buyer of the 220-store Wherehouse Entertainment chain, agrees. "They are a core artist for the first generation of alternative stations, like KROQ in Los Angeles," he notes. "There is certainly a lot of interest in these reunions by new wave bands."

(Continued on page 17)

Continental Drift



UNSIGNED ARTISTS AND REGIONAL NEWS

BY LARRY FLICK

LAST CALL: As the year drifts to a close, it's not the best time to be an unsigned artist shopping for a deal—particularly at the majors, where no one can shake visions of fourth-quarter platinum and vacation. That hasn't stopped the flow of worthy up-and-comers, though. If you're an A&R executive drafting a list of acts to pursue in early '99, here are a couple that belong on top.

It's mighty unusual for New York's brutally hip downtown club scene to nurture an artist like **Paul Ruderman**. He's devoid of the inherent jaded edges and precious demeanor of far too many acts from that community. The lad is shopping a five-song demo that combines subtle, laid-back funk à la **the Dave Matthews Band** with sensitive acoustic-pop warmly reminiscent of vintage **James Taylor**. It's a sound that works equally well in a studio setting or onstage. Factor in his intellectual good looks, and you have a winner waiting for a wide audience. Contact Ruderman at 212-243-5278.



RUDERMAN

Right now, **Donna DeLory** is best-known as one of **Madonna's** longtime backing singers—an awesome point of reference, but it's one that has opened her up to a lot of unfair comparisons. In her latest recording venture, **Bliss**, she displays the potential to finally eke out her own distinctive place in the musical world. Teamed with cellist/composer **Cameron Stone**, she has cut an album's worth of material that nicely melds elements of earthy rhythms with ethereal, folk-flavored melodies. DeLory's waifish vocal presence is an absolute delight, and she breathes immeasurable depth into lyrics that read like romantic poems and heartfelt confessionals. Particularly strong is the delicate "Only Time," which could easily steal a bit of **Jewel's** pop thunder. Contact **Paige Parsons** at 818-909-7223.

MUSICIAN'S SEARCH: Famed producer **Hugh Padgham** and Mercury A&R honcho **Steve Greenberg** are among the industry elite on tap for the final judging of Musician magazine's 1999 Best Unsigned Band (aka the BUB) competition.

Also confirmed to participate on the panel are **Arista's Pete Ganbarg** and **Jim Pitt**, producer/booker of VH1's "Hard Rock Live" and "Late Night With Conan O'Brien." They will evaluate the six acts making the contest's final cut.

Before reaching that point, applicants from the U.S. and Canada will have their two-song tapes judged by a preliminary lineup of editors and writers at major music publications.

The contest is in its 13th year and has spawned successful acts like **Edie Brickell** and **Rusted Root**. We hear that last year's winner, **Kingpin**, is *thisclose* to inking a major label deal.

The six finalists will each receive extended coverage in Musician upon completion of the competition and inclusion on the publication's "Best Of The Unsigned Bands" CD compilation manufactured by Atlantic Records, which will be serviced to indie and major-label A&R departments. All winners will receive copies of the CD for their promotional purposes. The grand-prize winner will receive all of the above plus a premium prize package consisting of a custom drum kit from Drum Workshop, a choice of one guitar from Stump Preacher Guitars, a Shure microphone package, and a 1,000-piece CD duplication package from Healey Disc.

To enter the competition, send a completed entry form (or a photocopy). Or print the band/artist name, contact name, name/address of each musician in band, and daytime phone number on a 3-by-5 card, along with a two-song cassette of original material and a $19.95 non-refundable processing fee (check/money order payeble to Musician magazine; U.S. funds only).

Send to Musician/BUB, 49 Music Square West, Nashville, Tenn. 37203. All entries must be postmarked no later than Dec. 31, 1998. For further information and/or a copy of the entry form, visit Musician's World Wide Web site (www.musicianmag.com).

RACE IS ON FOR U.K.'S TOP HOLIDAY HIT

(Continued from page 12)

that trick was the Beatles, who scored three victories from 1963-65.

"It's always a thrill to see our records do well, but it's especially exciting when one does well st this time of year," says Victoria "Posh Spice" Adams.

Just as in 1997, when Spice Girls narrowly beat the preschool TV puppets the Teletubbies for the seasonal honors, there is some bizarre competition this year. North London music student Alberta has "Yo-Yo Boy" coming on RCA; it will be released on the strategically crucial street date of Dec. 14. The novelty single reflects the venerable yo-yo's improbable status as British children's current toy of choice.

TV sports presenter Desmond Lynam weighs in on the BBC's own label with a reading of Rudyard Kipling's poem "If," as "performed" during the BBC's World Cup coverage. Another act with football connections—Fat Les, who scored the unofficial U.K. anthem of the tournament with "Vindaloo"—returns with "Naughty Christmas (Goblin In The Office)" on Turtleneck. Both singles were released Nov. 30.

Meanwhile, former cruise ship crooner Jane McDonald, whose self-titled album for Focus Music topped the U.K. chart earlier this year, drops anchor in stores Dec. 14 with another fancied contender, "Cruising To Christmas."

This festive season will also see more conventional entries by such chart favorites as Billie, B*witched, Manic Street Preachers, Robbie Williams, and the duo of Whitney Houston and Mariah Carey. But seasoned Christmas campaigner Cliff Richard won't run this year's race; his "Vita Mia" single release was s late withdrawal.

As Wood reflects, the scramble for a Christmas best seller reflects the statistical tradition of upbeat singles selling well in December.

"People that never come into our stores, or come in once in the summer to buy a World Cup record, they're back at Christmas," he says. Wood adds that the period immediately following Christmas is an increasingly important window of singles opportunity; he cites impending tracks by Fatboy Slim and the All Seeing I.

Increased Yuletide singles sales aren't necessarily married to greater album business; indeed, in 1997, C.I.N. figures revealed a marginal 1% year-to-year dip in U.K. album sales in the 10 days before Christmas.

Yet Adrian Rondeau, owner of the large independent Adrians in Wickford, Essex, says that his store reaps the dividends of promoting customer loyalty. "The last two or three weeks before Christmas," he says, "you find a lot of local people have resisted the temptation to buy their CDs and sell-through videos when they've been in major shopping centers, and all those faces you haven't seen all year round pop up."

LONG TRADITION

The first Christmas number to top the British chart came as long ago as 1955, when Dickie Valentine scored with "Christmas Alphabet." But Christmas songs truly became part of the fabric of British pop in the glam-rock era. 1973's Yuletide chart-topper, Slade's "Merry Christmas Everybody," was a million-selling single; to many, it remains the definitive holiday anthem. The song re-charted every year from 1980 to 1986. It returns to the singles racks this year under the group name Slade Vs. Flush, remixed by the founders of Slade's Swedish fan club; it's due from Polydor Dec. 14.

In recent years, songs with a festive flavor have fallen from fashion. Since Cliff Richard's "Saviour's Day" hit No. 1 in 1990, consumers have favored such momentous ballads as Whitney Houston's "I Will Always Love You" (1992) and East 17's "Stay Another Day" (1994) or novelties like the 1993 champion, "Mr. Blobby," by the pink inflatable creature of the same name.

Rondeau also notes a change in the volume of singles sold. "Twenty years ago," he says, "we used to stock up extremely heavily on singles a week and a half before Christmas, because we knew demand would be so great. Instead of ordering 25 at a time, we'd be ordering 150 at a time. Those days have changed, very largely due to compilation albums, the 'Now' series in particular."

The element of chance the festive singles sweepstakes presents can be both nerve-racking and exhilarating for British retailers. "You just don't know," muses Wood. "You can get left with hundreds of thousands of something, or they can just fly out."

"Kids have the final say," concludes Rondeau. "The mums and dads go out and buy a middle-of-the-road record for themselves; youngsters buy the latest dance thing. But kids have more power than anyone. They've only got to say 'I want,' and they get."

amusement business

BOXSCORE TOP 10 CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross / Ticket Price(s)	Attendance / Capacity	Promoter
CHARLES AZNAVOUR	Marquis Theatre New York	Oct 20-Nov 15	$1,428,877 $75/$65/$20	24,768 38,880 24 shows	Delsener/Slater Enterprises
CELINE DION ANDRE-PHILIPPE GAGNON	Civic Arena Pittsburgh	Nov 29	$806,476 $68 25/$48.25/ $38 25	17,347 sellout	DiCesare-Engler Prods
KISS ECONOLINE CRUSH	Madison Square Garden New York	Nov 23	$797,900 $85/$45/$30	15,173 sellout	Delsener/Slater Enterprises
GARTH BROOKS TRISHA YEARWOOD	Reed Arena, Texas A&M University College Station, Texas	Nov 19-21	$757,887 $20 25	37,831 three sellouts	Glenn Smith Presents
KISS OZONE MONDAY	Continental Airlines Arena East Rutherford N J	Nov 22	$748,945 $85/$45/$30	14,858 sellout	Delsener/Slater Enterprises
PHISH	Hampton Coliseum Hampton, Va	Nov 20-21	$642,858 $26/$23 50	27,335 two sellouts	Cellar Door
KISS OZONE MONDAY	Nassau Veterans Memorial Coliseum Uniondale N Y	Nov 27	$626 738 $85/$45/$30	12,773 14,007	Delsener/Slater Enterprises
KISS ECONOLINE CRUSH	First Union Center Philadelphia	Nov 21	$566,130 $50/$35	12,927 15,690	Electric Factory Concerts
DEPECHE MODE STABBING WESTWARD	SkyDome Toronto	Nov 5	$490,384 ($746,626 Canadian) $31 05/$23 32	18,472 sellout	Universal Concerts Canada
SHANIA TWAIN LEAHY	Thompson-Boling Arena, University of Tennessee, Knoxville Knoxville, Tenn	Nov 20	$447 305 $35/$25	14 570 14,820	C&C Concerts

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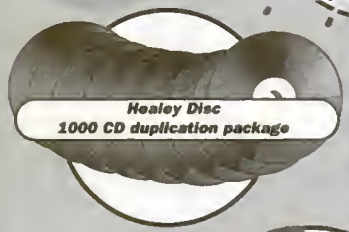
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- Pete Ganbarg (sr. director of A&R Arista)
- Steve Greenberg (sr. v.p. of A&R Mercury)
- Jim Pitt (music booker/producer of VH1's "Hard Rock Live")

dw

ATLANTIC

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BMG BOWS BUDDHA IMPRINT TO FOCUS ON DEEP CATALOG

(Continued from page 1)

priate home. We thought it was time for BMG to approach this market."

"We're spanning the gamut from the historical to the hysterical," says Buddha VP Alex Miller, who takes the post following three years as VP of marketing/promotion for Sony Classical. He will report directly to Gary Newman, senior VP/GM of BMG Special Products.

Buddha will include a number of product lines devoted to specific types of music; it will also release stand-alone compilations and projects tied in with third-party branding.



ZELNICK

"This is a way for us to branch out into a different business," says Newman. "In many cases, when we produce [projects] for Starbucks or Ralph Lauren [to be sold at their stores], they want to know if the product we make for the stores can be distributed to specialty retail."

In addition to its brand clients, BMG Special Products has produced releases for other distributors, such as K-tel and Simitar.

The launch revives the name of a famed imprint: the '70s home of Steve Goodman, 1910 Fruitgum Co., Ohio Express, and Gladys Knight. (The original label, however, spelled its name Buddah.) For Miller, picking a heritage name was a plus.

"How do you go about building a brand in the cluttered marketplace? How do you get clearance when many, many names have been taken?" he asks. "[The Buddha] is an internationally known icon. There isn't a shop across the world that you can't buy a fat, smiling, happy Buddha guy. We thought, 'Since the company already owns the name, why don't we update the logo and change the spelling?' "

For Buddha, Miller will utilize catalogs that belong to the individual BMG labels, all of which sign off on the projects. Miller and Zelnick feel there is plenty of material to mine.

"Elvis and John Denver are outside of my purview, but that doesn't prevent me from looking at the recordings [for other artists] RCA doesn't have in the marketplace and looking for opportunities for them," says Miller.

"Everything will be done with the advice and consent of the labels who own the repertoire," assures Zelnick. "We're not out to cause any undue heartache."

Buddha's release schedule kicks off April 27 with a product line called Spot Time.

"This is a series that will freeze a moment in time," says Miller. "It will feature some of the biggest names from the '30s and '40s, capturing what they did best."

The first releases will be two single-disc titles spotlighting Frank Sinatra and Tommy Dorsey; both recordings are taken from radio broadcasts that have never been released. Also on April 27, Buddha will release a rare live recording of Fats Waller.

Future recordings will highlight studio and/or live recordings from Benny Goodman and Louis Prima. All Spot Time releases will carry a suggested list price of $13.98.

"We believe it's a very competitive price in terms of the number of elements involved in making [these records] as fresh as they can be," says Miller. "Most of these were recorded in the '40s, stuck in a sleeve, and laid on a shelf in a vault. It's quite a painstaking process in taking the discs and cleaning them up."

A second product line, Original Masters, will bow in June with Daryl Hall's "Sacred Songs," an early-'80s album produced by Robert Fripp. Like others in the line, it will carry an $11.98 price point.

"These are original master recordings that are fully digitally remastered, often with enhanced liner notes and extra bonus tracks," says Miller. Other titles in this line will be Graham Parker's "Mona Lisa's Sister" and Captain Beefheart's "Safe As Milk" and "Mirror Man."

The series will also feature artists from Nashville's RCA Label Group, which for years rereleased classic country artists under the Essentials banner.

A highlight of the series is Harry Nilsson's "Pussy Cats," an album made with John Lennon. To commemorate the 25th anniversary of the release, the Original Masters series title will bow June 15 and boast five previously unreleased tracks.

A third product line, called American Routes, will kick off in July.

"It's an umbrella for us, a place to put Woody Guthrie or Odetta or Steve Goodman," says Miller. The series will rely heavily on RCA's catalog, as well as that of Bluebird Records.

"[Bluebird was] well-known for traveling into pockets of America and setting up recording studios in hotel rooms at the turn of the century and recording local musicians," says Miller. "We're trying to find a way through American Routes to show how music traveled and the interconnectedness of blues, roots, and folk."



MILLER

These titles will carry a midline price point between $9.98 and $11.98.

Eventually, Miller says, Buddha will plumb the depths of its namesake. "We won't do it deeply at first," says Miller, "because we need to differentiate ourselves in the marketplace from the original Buddah. We'll be delving deeper into Melanie, Gladys Knight, and the Lovin' Spoonful in the next fiscal year."

Buddha will use Special Products staffers for a number of back-office functions. In addition to Miller, Buddha's staff includes national director of sales Frank Ursoleo, director of marketing and media Eric Hodge, supervising producer of product development Mike Ragogna, and product and marketing manager Mandana Eidgah.

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– England's New Musical Express

DAEMON'S BELLOLUNA CARVES A FRESH STYLE IN FAMILY ATMOSPHERE

(Continued from page 12)

with a lot of growth potential."

Belloluna formed in 1993, started playing live a year later, and put out its first Daemon album, "Pleasant Music For Nice People," in 1996. Currently, says Brand, Belloluna's live ensemble has six players, on piano, bass, guitar, sax, drums, and other percussion.

The new Rob Gal-produced album is s sonic collage of a few prominent elements: Brand's detail-attentive songwriting, the band's obvious drama-rock influences, and an infatuation with the potential of the recording studio. Brand says he wanted "more rough edges" on "Livid" than on the band's debut, which he says in retrospect sounds over-produced.

Subtle mike and inatrumental effects are interspersed throughout the 11 lush, edgy tracks of "Livid And Loving It." Brand says the songs' lyrics are almost all autobiographical.

"The things that get me going," he says, "are things I have strong emotional responses to—unfortunately a lot of anger." Hence the album's title. "I kind of felt like maybe [the lyrics] were too heavy, like, 'Gee, John, I'm not your therapist; I just want to hear a nice pop song.' But in the end I try to make something good of my anger and my difficulties."

CONSTANT COLLABORATION

While Brand is Belloluna's songwriter, the group collaborates on arrangements. "The band always managea to take a song in a direction that surprises me," he says. What Brand calls the band's "collaborative environment" has been coalescing over the last five years, during which Brand has been the band's only consistent member. "It's been neat to watch the band progress in a kaleidoscopic kind of way," Brand says. "Every change has, without exception, been one for the better."

Belloluna's new bassist, Jeff Wright, inducted after the recording of "Livid," says, "I was something like the 200th bass player Belloluna auditioned over two years. And the fifth bassist in the band. I wondered if the others had been spontaneously combusting."

But Wright says he underatands that the band's attitude—"if you're not having fun, maybe you ahould be doing something else"—is essential to maintaining its effervescent sound. "We're like a little family—and not a dysfunctional one," says Brand. "I feel really lucky that I've been able to create that for myself."

The band's live sound, by all accounts, differs from its recordings. Brand says, "The band in a lot of ways sounds better live. I like the 'umph,' the electricity of being there in the room with the audience responding." The band's similarity to '70s-era rock has attracted the local thirtysomething crowd, which Brand laments is not a clubgoing bunch. Recently, however, the group has been garnering a college-age following, which it hopes to cultivate.

Ray says Daemon's strategy with all its acts is to develop a "root system" of fans regionally before tackling more widespread recognition. Yet along with Atlanta-area gigs, Belloluna has performed in New York and as far from home as Seattle, all in an apparent effort to break its typecasting as a "cocktail band," which it earned early on.

"They're a real honest, no-nonsense kind of band; they have fun when they play," says Sean Bourne, store manager at Atlanta retailer Wax'N'Facts. "They have a good aound that could go somewhere—but I can see that the priority for them is not being rock stars. They're good songwriters."

> *'The band in a lot of ways sounds better live'*

Brian Greathouse, the host/programmer of the local-music show "Stage 96" at WKLS (96 Rock) Atlanta, says Belloluna has received light but consistent airplay on "Stage 96" since its first album. The ststion is currently spinning the flamboyant anti-arrogance anthem "Drama Queen" from "Livid And Loving It."

Greathouse acknowledges that Belloluna "has a tough road to climb at commercial radio, at least right now, due to their experimental, artistic approach to their music." But he says it seems "the band is not overly concerned" with writing formulaic, mass-consumption material.

From the sound of the rich, complicated new album, the band is obviously not kowtowing to the mainstream. "We want to get there," says bssist Wright, "but you have to enjoy the trip along the way—because it may just be the trip."

And don't get him wrong—Brand says he loves his publicist gig—but in the long term, he allows, "it would be nice to be able to make a living and be recognized for what I'm doing as a musician."

BOW WOW WOW MARKS COMEBACK WITH CLEOPATRA LIVE SET, NEW PROJECTS

(Continued from page 14)

The album's release will coincide with Cleopatra's first-quarter '80s marketing campaign, which will include releases by perennial new wave acts Flock Of Seagulls, Missing Persons, and Information Society, as well as metal sets from a handful of that era's top bands, including Cinderella, Great White, and Dokken.

Cleopatra is also still seeking international partners for the release of "Wild In The U.S.A."

Meanwhile, Gorman and Lwin have been working on material for a new Bow Wow Wow album while simultaneously tending to side projects that include a Lwin solo disc and Gorman's new Bang to Rights indie label. The new band material is based on a treatment for a film titled "Eastern Promise," which will also likely be the title of the album.

Gorman explains, "We wrote a treatment for a film, and all the songs are adding up to a story. It's a fairy tale about a princess who falls in love with a lowly guard. They run off together, and he's eventually killed. She comes back into the modern day, and she's in charge of a huge corporation. It's a mixture between a fairy tale and kind of a slight vampire reincarnation story. Basically, the new songs are the soundtrack for this film."

Stylistically, the new material is in s Middle Eastern vein. "We did the Latin-Afro thing. We kind of murdered that one," says Gorman. "We did our London punk-rock version of Latin music, and now we're experimenting with Eastern music."

Bow Wow Wow, which is managed by Nikki Sweet of Sweet! Personal Management and booked by Premiere Talent in the U.S., is still looking for a label for the album. The band also has a track, "A Thousand Tears," in the Phoenix Films movie "Desperste But Not Serious," which will premiere at the 1999 Sundance Film Festival. The movie stars Claudia Schiffer, Christine Taylor, and Henry Rollins; Lwin has s smsll role.

As for Lwin's solo work, she says it's "a complete hop, skip, and jump away from Bow Wow Wow. The solo stuff that I'm very interested in doing is dance music on a different level, on a more spiritual level. I'm looking forward to some of the songs coming out on a really good label that understands me as a live artist and wants me to play live." Lwin hasn't yet determined which label will release the solo material.

The first release on Gorman's Bang to Rights (a British term meaning "getting caught red-handed") label will be a DJ compilation featuring Paul Oakenfold, Danny Rampling, Pete Heller, and others.

"We're basically working on a lot of other projects, and Bow Wow Wow is just something that comes up now and then," quips Gorman. "But we certainly enjoy it, and I'm burning to do it."

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BILLBOARD'S HEATSEEKERS® ALBUM CHART

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®

DECEMBER 12, 1998

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST / IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE
			◄ NO. 1 ►	
1	1	20	**FIVE** ARISTA 19003 (10.98/16.98)	FIVE
(2)	3	6	**NEW RADICALS** MCA 11858 (8.98/12.98)	MAYBE YOU'VE BEEN BRAINWASHED TOO.
(3)	6	16	**SHAKIRA** SONY DISCOS 82746 (10.98 EQ/15.98)	DONDE ESTAN LOS LADRONES?
6	6	5	**DIVINE** PENDULUM 12325/RED ANT (10.98/16.98)	FAIRY TALES
(5)	6	16	**THE FLYS** DELICIOUS VINYL 74006/TRAUMA (10.98/16.98)	HOLIDAY MAN
6	2	3	**TQ** CLOCKWORK 69431*/EPIC (11.98 EQ/16.98)	THEY NEVER SAW ME COMING
(7)	6	22	**CLEOPATRA** MAVERICK 46926/WARNER BROS. (10.98/16.98)	COMIN' ATCHA!
6	6	16	**JENNIFER PAIGE** EDEL AMERICA 162171/HOLLYWOOD (10.98 EQ/16.98)	JENNIFER PAIGE
(9)	16	5	**REBECCA ST. JAMES** FOREFRONT 25189 (10.98/15.98)	PRAY
(10)	15	5	**OLGA TANON** WEA LATINA 25098 (9.98/15.98)	TE ACORDARAS DE MI
11	16	16	**THE WILKINSONS** GIANT (NASHVILLE) 24699/WARNER BROS. (NASHVILLE) (10.98/16.98)	NOTHING BUT LOVE
12	12	21	**EVERYTHING** BLACKBIRD 38003/SIRE (10.98/14.98)	SUPER NATURAL
13	11	20	**TRIN-I-TEE 5:7** B-RITE 90094/INTERSCOPE (10.98/15.98)	TRIN-I-TEE 5:7
14	14	9	**TYRESE** RCA 66901* (9.98/13.98)	TYRESE
15	19	14	**TATYANA ALI** MJJ/WORK 68656/EPIC (10.98 EQ/16.98)	KISS THE SKY
(16)	29	33	**ELVIS CRESPO** ● SONY DISCOS 82634 (8.98 EQ/14.98)	SUAVEMENTE
(17)	33	47	**AVALON** SPARROW 51639 (10.98/15.98)	A MAZE OF GRACE
18	13	10	**LEE ANN WOMACK** DECCA 70040/MCA NASHVILLE (10.98/16.98)	SOME THINGS I KNOW
19	9	3	**LA THE DARKMAN** WU-TANG 3007*/SUPREME TEAM (11.98/16.98)	HEIST OF THE CENTURY
20	23	4	**BILL GAITHER & THE GAITHER VOCAL BAND** SPRING HILL 25458 (10.98/15.98)	STILL THE GREATEST STORY EVER TOLD
21	20	6	**FATBOY SLIM** SKINT 66247*/ASTRALWERKS (10.98/16.98)	YOU'VE COME A LONG WAY, BABY
22	22	41	**JAGGED EDGE** SO SO DEF 68181/COLUMBIA (10.98 EQ/16.98)	A JAGGED ERA
23	18	3	**T.D. JAKES WITH THE POTTER'S HOUSE MASS CHOIR** INTEGRITY/WORD 69542/EPIC (10.98 EQ/16.98)	LIVE FROM THE POTTER'S HOUSE
24	21	48	**SEVENDUST** TVT 5730 (10.98/15.98)	SEVENDUST
25	24	22	**RICH MULLINS AND A RAGAMUFFIN BAND** MYRRH/WORD 69309/EPIC (13.98 EQ/19.98)	THE JESUS RECORD

The Heatseekers chart lists the best-selling titles by new and developing artists, defined as those who have never appeared in the top 100 of The Billboard 200 chart. When an album reaches this level, the album and the artist's subsequent albums are immediately ineligible to appear on the Heatseekers chart. All albums are available on cassette and CD. *Asterisk indicates vinyl LP is available. ◯ Albums with the greatest sales gains. © 1998, Billboard/BPI Communications.

26	26	5	**RAY BOLTZ** WORD 69543/EPIC (10.98 EQ/16.98)	HONOR AND GLORY
27	28	9	**WILL DOWNING & GERALD ALBRIGHT** VERVE FORECAST 557613/VERVE (10.98 EQ/16.98)	PLEASURES OF THE NIGHT
(28)	40	2	**MICHAEL CARD** MYRRH/WORD 69552/EPIC (10.98 EQ/16.98)	STARKINDLER: A CELTIC CONVERSATION ACROSS TIME
29	26	6	**BURLAP TO CASHMERE** SQUINT 541013/A&M (8.98 EQ/12.98)	ANYBODY OUT THERE?
(30)	42	4	**FIVE IRON FRENZY** 5 MINUTE WALK 25216/FOREFRONT	QUANTITY IS JOB 1 (EP)
(31)	46	16	**THE W'S** 5 MINUTE WALK 25204/SARABELLUM (10.98/16.98)	FOURTH FROM THE LAST
32	30	7	**KATHY TROCCOLI** REUNION 10007/JIVE (10.98/16.98)	CORNER OF EDEN
(33)	NEW ►		**LAGWAGON** FAT WRECK CHORDS 578* (9.98/14.98)	LET'S TALK ABOUT FEELINGS
34	27	10	**TRICK DADDY** SLIP-N-SLIDE 2802/WARLOCK (10.98/16.98)	WWW.THUG.COM
35	32	6	**GODSMACK** REPUBLIC 53190/UNIVERSAL (8.98/12.98)	GODSMACK
(36)	48	4	**CHAYANNE** SONY DISCOS 82869 (8.98 EQ/13.98)	ATADO A TU AMOR
37	38	12	**SUSAN TEDESCHI** TONE-COOL/ROUNDER 471164/MERCURY (10.98 EQ/16.98)	JUST WON'T BURN
38	41	10	**ORGY** ELEMENTREE/REPRISE 46923/WARNER BROS. (7.98/11.98)	CANDYASS
39	34	14	**KEB' MO'** OKEH/550 MUSIC 69376/EPIC (10.98 EQ/16.98)	SLOW DOWN
(40)	45	30	**ROY D. MERCER** CAPITOL 94301 (7.98/11.98)	HOW BIG'A BOY ARE YA? VOLUME 4
41	39	5	**SARA EVANS** RCA (NASHVILLE) 67653/RLG (10.98/16.98)	NO PLACE THAT FAR
(42)	NEW ►		**LOS TUCANES DE TIJUANA** EMI LATIN 96599 (8.98/14.98)	LOS MAS BUSCADOS
43	43	10	**CHRIS RICE** ROCKETOWN/WORD 69613/EPIC (10.98 EQ/16.98)	PAST THE EDGES
44	37	2	**FFH** ESSENTIAL 10498 (10.98/16.98)	I WANT TO BE LIKE YOU
45	35	19	**LINK** RELATIVITY 1645 (10.98/15.98)	SEX DOWN
46	31	6	**GHETTO MAFIA** RAP ARTIST 2061/FULLY LOADED (10.98/15.98)	ON DA GRIND
(47)	NEW ►		**DIANA KRALL** IMPULSE! 3111/GRP (7.98 CD)	HAVE YOURSELF A MERRY LITTLE CHRISTMAS
48	47	4	**PLACEBO** HUT 46531/VIRGIN (11.98/16.98)	WITHOUT YOU I'M NOTHING
(49)	RE-ENTRY		**KID ROCK** LAVA/ATLANTIC 83119/AG (7.98/11.98)	DEVIL WITHOUT A CAUSE
(50)	RE-ENTRY		**ROY D. MERCER** CAPITOL 21144 (7.98/11.98)	HOW BIG'A BOY ARE YA? VOLUME 3

POPULAR•UPRISINGS™

BILLBOARD'S WEEKLY COVERAGE OF HOT PROSPECTS FOR THE HEATSEEKERS CHART • BY DOUG REECE

RIGHT VIBE: Every fall/winter, a few albums come across our desk that seem perfectly synced to the gray, reflective mood of the season.



Hero Worship. Drum 'n' bass act 4 Hero, whose members are also the founders of London-based Reinforced Records, are casting a spell with their Talkin' Loud/Mercury debut, "Two Pages." The album, which came out in November here, was nominated for a Mercury Music Prize for best album in the U.K. and is being praised by such stateside publications as Raygun and XLR8R.

This year we were lucky enough to get a copy of **Sam Prekop**'s self-titled solo debut, which bows Feb. 9 on Thrill Jockey.

Perhaps it's the somber piano licks in "A Cloud To The Back" or the plaintive jazz horns in "Faces And People," but this one really plays well during these darker, shorter days.

Prekop, who is also the lead singer for Chicago-based act **the Sea And Cake**, worked with bandmate **Archer Prewitt**, as well as **Chad Taylor, Josh Abrams**, and **Jim O'Rourke**.

NOT SLUMMING: A&M baby act **Slum Village** recently capped off some opening dates for **A Tribe Called Quest**, one of several acts that lent a hand on Village's debut album, "Fantastic, Vol. II."

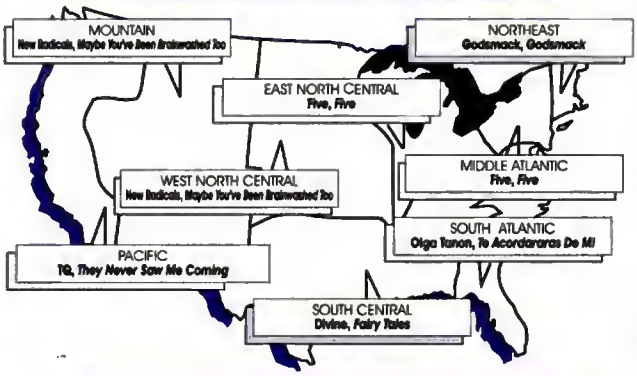
The album, due in March 1999, features such guests as **Busta Rhymes** and **Pete Rock**, as well as production by the **Roots**, Busta Rhymes (again), and A Tribe Called Quest.

Meanwhile, Slum Village members have already established themselves behind the scenes, producing and writing material for acts like **Will Smith, De La Soul**, and **Shaquille O'Neal**. Additionally, they are in line to work on cuts by **Mariah Carey, Mary J. Blige**, and the Roots.



Pole Position. Epitaph punk outfit Ten Foot Pole is gearing up for the Jan. 26 release of its new album, "Insider," with a string of Western territory dates. The band plays Friday (11) in San Francisco; Saturday (12) in Reno, Nev.; Dec. 20 in San Diego, and Dec. 31 in Anchorage, Alaska.

REGIONAL HEATSEEKERS NO. 1s



THE REGIONAL ROUNDUP

Rotating top 10 lists of best-selling titles by new and developing artists.

PACIFIC

1. **TQ** They Never Saw Me Coming
2. **Shakira** Donde Estan Los Ladrones?
3. **New Radicals** Maybe You've Been Brainwashed Too
4. **Lagwagon** Let's Talk About Feelings
5. **Fatboy Slim** You've Come A Long Way, Baby
6. **Los Tucanes De Tijuana** Los Mas Buscados
7. **The Flys** Holiday Man
8. **Five** Five
9. **Divine** Fairy Tales
10. **Tatyana Ali** Kiss The Sky

SOUTH CENTRAL

1. **Divine** Fairy Tales
2. **Roy D. Mercer** How Big'A Boy Are Ya? Volume 4
3. **The Flys** Holiday Man
4. **Five** Five
5. **The Wilkinsons** Nothing But Love
6. **Roy D. Mercer** How Big'A Boy Are Ya? Volume 3
7. **Cleopatra** Comin' Atcha!
8. **Robert Earl Keen** Walking Distance
9. **Shakira** Donde Estan Los Ladrones?
10. **Lee Ann Womack** Some Things I Know

IN THE MIX: **Shampelle Everett**, aka **DJ S&S**, is coming up from the underground as he moves from working as a DJ at hip-hop events and producing and selling mix tapes to releasing "Harlem World Order." The album is due Jan. 26 on Lethal/Blackheart/Mercury.

The New York-based artist, who began plying his trade in the mid-'80s, is feeling the hometown love as stations such as WBLS and WQHT sample the album's first single, "Beat Of The Day (Throw Ya Hands Up)."

The track was also on Hot R&B Singles' Bubbling Under chart in November.

"My ear is more on the street," says Everett of his style. "And being from the street and living there, I have a better sense than a lot of other DJs."

Everett, who also has pockets of support in territories such as Washington, D.C., Philadelphia, and Boston, kicks off an East Coast promotional tour in January.

THUNDER RUMBLE: Also mining regional turf is Charlotte, N.C.-based rock act **Come On Thunderchild**, which is finding support for its first single, "All Day," at WZLS Asheville, N.C., KTUX Shreveport, La., WPUD Athens, Ga., WEFX Louisville, Ky., and other Southern stations.



Down South Boys. South Sixty-Five is the first country act signed to Trijon Entertainment/Atlantic. Trijon was founded by All-4-One's Delious, who, in addition to being CEO/president of the label, executive-produced the band's self-titled album. "South Sixty-Five," which bowed Dec. 1, is being introduced with its first single, "Random Acts Of Senseless Kindness."

The band's self-titled album was released by PC Music.

AIR TIME: Pioneer Music Group act **Tiny Town**'s song "Follow You Home" will be heard on the Friday (11) episode of NBC's "Homicide."

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Reviews & Previews

ARTISTS & MUSIC

ALBUMS

EDITED BY PAUL VERNA

POP

FIRST COMPLETE RECORDING
Wonderful Town
PRODUCER: John Yap
Jay 1281
Producer John Yap has hit the mark once more in making a modern-era reprise of the hit 1952 hit musical by Leonard Bernstein, Betty Comden, and Adolph Green. The songs are better than ever, and Don Walker's orchestrations show the Broadway master at his best. Yap, who also owns the Jay label, has picked the right cast in Rebecca Luker, Karen Mason, and Ron Raines as leads. MCA's original Rosalind Russell cast album (and Columbia's recording of the show's later TV version, also starring Russell), yes. But the Yap version is a yes, too, with an edge in its complete survey of the songs and scoring. It's time that Broadway looked into this show for another run. Distributed by Allegro.

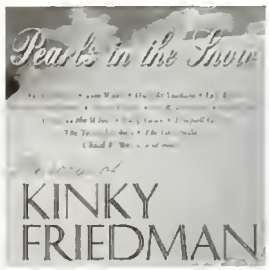
ORIGINAL BROADWAY CAST
Triumph Of Love
PRODUCER: John Yap
Jay 1315
There appears to be a cult energy surrounding this short-lived 1997 Broadway musical. Its appearance on CD certainly picks up on the stellar cast, which included Betty Buckley, F. Murray Abraham, and Susan Egan. Would that the score, mostly by Jeffrey Stock and Susan Birkenhead, were better defined in melody and wit. But overall it's attractive, especially in view of the lovely orchestrations by Bruce Coughlin. Two of the show's best songs are "Serenity," sung by Buckley, and "Teach Me Not To Love You," performed by Buckley, Abraham, and Egan. Show music fans who take the craft seriously will certainly want a copy. Distributed by Allegro.

EMILY SKINNER, ALICE RIPLEY
Duets
PRODUCER: Bruce Kimmel
Varèse Sarabande 5958
The idea of recording duets by the two stars of Broadway's recent "Side Show," in which they were literally joined while playing Violet and Daisy Hilton—real-life Siamese twins who were vaudeville stars—turns out to be more than a gimmick and offers immense vocal pleasures. Sounding as if they have been longtime pop-duet stars, Emily Skinner and Alice Ripley perform 18 numbers (some are two-song medleys) in a set rich in underexposed theater/movie musical songs. Some—like Stephen Sondheim's "If Momma Was Married," Irving Berlin's "Sisters," and Leonard Bernstein, Betty Comden and Adolph Green's "Ohio"—were penned to be performed in this manner. David Siegel's orchestrations, conducted by Todd Ellison, are a classy pop lot. There's nothing quite like this vocally accomplished act on the recording scene.

RAP

▶ METHOD MAN
Tical 2000: Judgement Day
PRODUCERS: various
Def Jam 314-558-928
In its first week, Method Man's highly anticipated sophomore release ranked No. 2 in sales—just behind Garth Brooks and ahead of Jewel and Mariah Carey—among the "Super Tuesday" flood of new superstar releases. Those 410,000 CD buyers are not wrong. Hip-hop's leading heartthrob and style-setter may not be interested in creating personal myths, but they spring up anyway. One source is that immediately identifiable husky flow, its punch nicely blunted by the occasional Elmer Fuddism. Another is this artist's insolent and persuasive, weed-wreathed life portraits. They're abetted here by particularly righteous productions—keenly positioned compromises between stark and lush, with more than a dash of the phantasmagoric—crafted by Wu-Tang Clan affiliate RZA, Erick Sermon, and a host of the East Coast's finest. No love songs sully the tension of this ultra-tight, banging set, but mention must be made of the title-track single release (co-produced by Method) and the boombastic Method Man/Redman synergy of "Big Dogs."

SPOTLIGHT



VARIDUS ARTISTS
Pearls In The Snow—The Songs Of Kinky Friedman
PRODUCERS: Kacey Jones, Billy Williams, Tom Waits, and Kathleen Brennan
Kinkajou 18182
With friends like Willie Nelson, Delbert McClinton, Lee Roy Parnell, Dwight Yoakam, Marty Stewart, Billy Swan, Lyle Lovett, and Tom Waits, who needs to sing his own songs? That's the question Kinky Friedman—self-styled Jewish-cowboy country singer/songwriter turned mystery novelist—must be asking himself after hearing these outstanding performances of his songs by such an impressive cast of stars. Friedman himself recorded many of these tunes with his erstwhile band, the Texas Jewboys, during a period in the '70s that saw the irreverent outfit sharing a spot on Bob Dylan's Rolling Thunder Revue. As charming as the Jewboys' versions are, masters like Nelson, Clark, and Yoakam invest songs like "Ride 'Em Jewboy," "Wild Man From Borneo," and "Rapid City, South Dakota"—respectively—with a new poignancy. Also noteworthy are Tompall Glaser's randy version of "Get Your Biscuits In The Oven And Your Buns In The Bed," Asleep At The Wheel's spirited "Before All Hell Breaks Loose," and Chuck E. Weiss' rendition of Kinky's earliest (and arguably stoopidest) song, "Ol' Ben Lucas." The album also features Kinky performing "Marilyn And Joe" and has him and the Jewboys doing a medley of "They Ain't Makin' Jews Like Jesus Anymore" and "Homo Erectus." Contact: 877-999-9975; www.kinkyfriedman.com.

COUNTRY

JONI HARMS
Cowgirl Dreams
PRODUCER: Biff Watson
Warner Western 47119
"I'm proud to be an old-fashioned girl," Joni Harms sings in "Old-Fashioned Girl," and she means it in the best possible way. Her music evokes clear blue skies, cooking dinner on the campfire, mustangs running wild in a meadow, falling snow in the moonlight, and clear mountain streams. She's a fine writer and co-wrote all 10 cuts here. Harms recorded for Jimmy Bowen at Universal in the late '80s and charted two singles in 1989, but she sounds much more confident and musically centered now. One of those 1989 singles was a song called "I Need A Wife," and her writing has certainly progressed beyond that. These days, she gets right to the point: Her two-step dance song is titled "Two-Steppin' Texas Blue," and her Western swing song is called "Swing." Very economical and admirable.

SPOTLIGHT



VARIOUS ARTISTS
Beleza Tropical 2—Novo! Mais! Melhor!
PRODUCERS: Various
COMPILATION PRODUCER: David Byrne
Luaka Bop/Warner Bros. 46275
Ten years ago, the creatively restless David Byrne decided to release an eclectic compilation of Brazilian music titled "Beleza Tropical." Besides launching his Luaka Bop label, the collection exposed a wide spectrum of Brazilian music to a worldwide audience. Partly in celebration of Luaka Bop's 10th anniversary, and partly because Brazilian music has evolved enough to justify a second volume, Byrne put together "Beleza Tropical 2," whose subtitle translates as "New! More! Better!" A diverse anthology, "Beleza 2" features internationally recognized figures like Gilberto Gil, Caetano Veloso, Marisa Monte, Daniela Mercury, Sergio Mendes, and Margareth Menezes alongside lesser-known but equally vital artists like Lenine, Os Paralamas Do Sucesso, Chico Science & Naçao Zumbi, Gonzaguinha, Arnaldo Antunes, and Moleque De Rua. The roster also includes the virtually unknown Carlos Careqa and avant-garde musician/composer Tom Zé, a Luaka Bop staple. Given the proliferation of world-music labels and compilations in the marketplace today vs. 10 years ago, it's unlikely that "Beleza Tropical 2" will have the impact of its predecessor. Nevertheless, it deserves to be considered for what it is: a wildly entertaining survey of contemporary Brazilian music.

THE PINE VALLEY COSMONAUTS
Salute The Majesty Of Bob Wills
PRODUCERS: Jon Langford, Mark Durante & John Rice
Bloodshot 029
In the wildly uneven and chaotic milieu that is alternative country, Chicago's Bloodshot Records has generally been an oasis of worthwhile and predictable artists and releases, and this double-CD tribute to Western swing pioneer Bob Wills continues the label's generally high standards. The Cosmonauts, led by alt.country guru Jon Langford, do for Wills here what they did for Johnny Cash in a similar 1994 tribute: mainly pay loving tribute with spirited musical interpretations of landmark songs. A stellar array of guest vocalists sparks this tribute, among them Alejandro Escovedo, Robbie Fulks, Kelly Hogan, Bob Boyd, Sally Timms, Edith Frost, and Jimmie Dale Gilmore. The musical high point here is Gilmore's haunting rendition of "Trouble In Mind." Contact: 773-248-8709.

SOUTH SIXTY-FIVE
PRODUCERS: Delicious & Anthony Smith
Atlantic 83124
As a manufactured group of photogenic young guys with decent enough voices, South Sixty-Five is on a musical par with any number of similar pop groups. As for the group being a credible country music entity, that's not much of a possibility at this point. Why? Because this is Martha Stewart country or Ralph Lauren country. Anonymous, pretty voices are matched to pretty good songs by the A-team Nashville writers, accompanied by A-team session players playing well enough, and the entire thing amounts to not a whole lot. Songs about instant nostalgia for an old general store and an old movie house, sung by kids who have no connection to them, are not very convincing country. Does anyone remember the Monkees?

R & B

ANDREA MARTIN
The Best Of Me
PRODUCER: various
Arista 19020
Andrea Martin's West Indian roots are evident on her Arista debut, "The Best Of Me." Her cover of Tracy Chapman's "Baby Can I Hold You" is actually more soulful than Chapman's. The vocalist/songwriter also puts her best foot forward on tracks such as "Share The Love" and "Breaking Of My Heart," a duet with her longtime partner Ivan Matias. While a decent first effort, Martin will probably struggle a bit before getting a firm foothold as an artist. However, the album's first single, "Let Me Return The Favor," is beginning to see activity on Billboard's Hot R&B Singles chart.

VITAL REISSUES®

JUDY GARLAND
Judy
PRODUCERS: Joel Dorn, Adam Dorn
32 Records 29002
Although there have been Judy Garland retrospectives on various labels in the past several years, none has gone as deep as this one has in representing the breadth of the late diva's multifaceted career. The box consists of four CDs with songs arranged in chronological order, a half-hour video of Garland's TV appearances, and a 102-page booklet loaded with anecdotes, photos, and testimonials from critics, musicians, and admirers—including Areths Franklin. Atlantic Records alumnus Joel Dorn, A wonderful tribute to an American legend.

LATIN

VARIOUS ARTISTS
. . . Y Sigue Siendo Rey
PRODUCERS: Juan Carlos Calderón, Oscar López, Rudy Pérez
RCA/BMG Latin 63088
This all-star tribute set commemorating the 25th anniversary of the death of Mexico's legendary singer/songwriter José Alfredo Jiménez is an ambitious double-CD that sports "Unforgettable"-style duets with Jiménez and contemporary stars such as Julio Iglesias, Vicente Fernández, José Feliciano, and Alexandre Pires. The slickly produced, pop-leaning first CD is neatly balanced by the *ranchera*-rooted second CD, which features superb duets with Fernández ("Camino De Guanajuato") and Marco Antonio Muñiz ("Llegando A Ti"), plus eight tasty tracks in which Jiménez showcases his muscular vocal delivery without duet partners.

NEW AGE

★ SPACECRAFT
Hummel
PRODUCERS: Spacecraft
Lektronic Soundscapes 1012
Spacecraft sets the controls for deep space with music recorded live in the Hummel Planetarium in Kentucky. This trio of synthesizers and guitar recalls early-'70s Tangerine Dream, when that group was still using live performances as free-form explorations rather than pre-programmed computations. Befitting the planetarium environment, this is music more of design than melody, and it has a pulse more than a rhythm. From the amorphous textures of "Explorations In Space" to the tugging sequencer patterns of the title track, sounds and forms shift and morph through each other, gradually revealing broad chordal structures, gentle pulses, and the interlocking patterns that have long been the hallmark of space music. Spacecraft does it better than many contemporary practitioners, and Tony Gerber's sinuous guitar leads add another dimension to this sound. Contact: 919-419-9900.

CHRISTMAS

JOHN McDERMOTT
Christmas Memories
PRODUCER: Kerry Beaumont
Angel 56765

DANNY WRIGHT
Christmas By Candlelight
PRODUCERS: Dori Nichols & Julie Tew
Moulin D'Or 987; contact: 817-795-3177

THE BOSTON POPS ORCHESTRA; KEITH LOCKHART
Holiday Pops
PRODUCER: Shawn Murphy
RCA Victor 63252

SARI & MARI KAASINEN
Can We Have Christmas Now?
PRODUCERS: Sari Kaasinen & Timo Alakotila
NorthSide 6019; contact: www.noside.com

VARIOUS ARTISTS
A Christmas To Remember
PRODUCERS: various
Velvel 79759

MICHAEL DYKE & FRIENDS
A Christmas Card
PRODUCER: Rodney Mills
Southern Tracks 0093; contact: www.lowerymusic.com

DAVID MILLER
A Quiet Christmas
PRODUCER: David Miller
All Is Calm Music 6001; contact: www.alliscalm.com

ALBUMS: SPOTLIGHT: Releases deemed by the review editors to deserve special attention on the basis of musical merit and/or Billboard chart potential. VITAL REISSUES: Rereleased albums of special artistic, archival, and commercial interest, and outstanding collections of works by one or more artists. PICKS (▶): New releases predicted to hit the top half of the chart in the corresponding format. CRITICS CHOICES (★): New releases, regardless of chart potential, highly recommended because of their musical merit. MUSIC TO MY EARS (♫): New releases deemed Picks which were featured in the "Music To My Ears" column as being among the most significant records of the year. All albums commercially available in the U.S. are eligible. Send review copies to **Paul Verna**, Billboard, 1515 Broadway, New York, N.Y. 10036. Send country albums to **Chet Flippo**, Billboard, 49 Music Square W., Nashville, TN 37203. Send Latin albums to **John Lannert**, 1814 Fern Valley Road, Louisville, KY 40219. Other contributors: **Irv Lichtman** (Broadway/cabaret/N.Y.); **Brad Bambarger** (classical/N.Y.); **Steve Graybow** (jazz/N.Y.); **Deborah Evans Price** (contemporary Christian/Nashville); **Gordon Ely** (gospel); **John Diliberto** (new age).

SINGLES

EDITED BY CHUCK TAYLOR

POP

▶ BARENAKED LADIES It's All Been Done (3:26)
PRODUCERS: Susan Rogers, David Leonard, Barenaked Ladies
WRITER: S. Page
PUBLISHERS: Trate Baker, SOCAN; WB Music, ASCAP
Reprise 9489 (CD promo)
What a difference a couple months can make, huh? All ears will be turned toward this follow-up track from one of the year's hottest new acts to see if these guys have the mettle to stir np more paydirt after the No. 1 "One Week." Don't worry, while this track is certainly less raucous and unquestionabiy less gimmicky, it's a highly accessibie, sing-along song that's every bit as hooky as its predecessor. "It's All Been Done" features urgent, upward-moving verses, a quippy organ whirl, and an irresistibie "whoo-hoo-boo" that colors the festive chorus. The album from which the song is taken, "Stunt," might as well be siapped now with a sticker that says "Includes the hits . . ." The future looks awfully bright for this Canadian quintet. This song is a shoo-in for top 40, modern adult, modern rock, and anyone else looking for tempo, great vocals, and a piausibie hip factor.

▶ USHER One Day You'll Be Mine (3:24)
PRODUCER: not listed
WRITER: not listed
PUBLISHER: not listed
LaFace 4355 (CD promo)
The red-hot Usher Raymond picks up on a smooth, coolly flowing track as the latest release from his sophomore album, "My Way," which should no doubt further his image as the ultimate seduction machine of the current generation. "Every time I see you, baby/It's plain to see that I'm everything you've been missing at home, babe" is typical of the posturing in this song, which brags about the chemistry between Usher and his lady hopeful. Ambiance, sensuality, and a guitar lick lifted from the Isley Brothers' "Footsteps" help ensure that "One Day You'll Be Mine" has all the goods to go for the gold. Is there really any question about its chances for success? And it arrives just in time for a midnight spin in front of the fireplace.

▶ MATCHBOX 20 Back 2 Good (4.10)
PRODUCER: Matt Serletic
WRITERS: R. Thomas, M. Serletic
PUBLISHERS: EMI Blackwood, BMI; Melusic, ASCAP
Lava/Atlantic 8771 (CD promo)
Seven million albums later, matchbox 20 continues to expand its radio repertoire with yet another single from its debut, "Yourself Or Someone Like You." Between this band and Third Eye Blind, the modern/adult side of top 40 has embraced its two poster children of 1998 with particular devotion. And why not? Once again, lead vocalist/co-songwriter Rob Thomas and friends serve up a pleasing, radio-friendly track about wondering if things will ever be "back to good" following a breakup. It's easily as strong as their previous hits "Push, "3 AM," and "Real World." This edgy ballad is plenty atmospheric with an on-the-mark emotional delivery, and it's just begging for a melancholy-tinged video to help take this Everyman's band to the next level. Action at mainstream and adult top 40 radio is imminent. A can't miss.

BUSTA RHYMES Gimme Some More (no timing listed)
PRODUCER: D.J. Scratch
WRITERS: T. Smith, G. Spivey
PUBLISHER: T'Zieh's Music, BMI
Elektra 1218 (CD promo)
Busta Rhymes has fostered such a strong visual image through his highly electrifying music videos that you can almost see his face pressed close to the camera to great amusement on this super-fast-talking track. It's a bizarre performance, for sure, and is pretty much unintelligible, with the verses spoken in such rapid-fire fashion, except for the insistent chant of "Gimme some more." Instrumentally, this bowlful of hip-hop soup has a soft sweep of repetitive strings and a beat—and that's it. Is it ripe for radio? Given his track record on the airwaves and the song's eclectic and original edge, it may be. But given the ultimate question mark that the track prompts and its nonsensical message, many programmers may choose to sit this one out and wait for his third solo album, "E.L.E. (The Final World Front)," due Dec. 15.

R & B

D'ANGELO Devil's Pie (4:32)
PRODUCERS: D'Angelo, DJ Premier
WRITER: not listed
PUBLISHER: not listed
Virgin 13661 (CD promo)
Finally finding a new home at Virgin Records, D'Angelo is back with a piece of his "Devil's Pie," which manages to satisfy any hunger pains for those awaiting his sophomore album, "Voodoo." This track, found on the soundtrack to Hype Williams' "Belly," is a funky, bass-driven tune with signature smooth Prince-like vocals. Helping assist with the ingredients is Gang Starr's DJ Premier, who adds a hip-bop texture to this crisp jam. While this pie may not represent D'Angelo's best work, it certainly deserves to be in line for exposure at radio.

JEROME FEAT. NOREAGA Too Old For Me (Remix) (3:13)
PRODUCERS: Sean "Puffy" Combs, Harve Pierre, Mario Winans
WRITERS: S. Combs, H. Pierce, M. Winans, V. Santiago, L. Porter
PUBLISHERS: Ali Silver/Beane Tribe, ASCAP; Suite 1202/Jose Luis Gotcha, BMI
Bad Boy 9196 (CD promo)
Puff Daddy protégé Jerome gives it another whirl with a remixed version of his "Too Old For Me," and to great effect. Featuring an additional rap segment from Noreaga, this trippy R&B number brings out the instrumentation and background vocals more prominently, making the song instantly more memorable. In the process, Jerome's voice falls into the background a bit; however, his young chops still ultimately end up with lead billing, thanks to the youngster's recognizable vocal stylings. If you didn't catch this one the first time around, work this into your must-listen stack. The payoff is there.

COUNTRY

▶ SHANIA TWAIN That Don't Impress Me Much (3:38)
PRODUCER: Robert John "Mutt" Lange
WRITERS: S. Twain, M. Lange
PUBLISHERS: Songs of PolyGram Int'l/Loon Echo Inc., BMI; Zomba Enterprises, ASCAP
Mercury MNCD 227 (CD promo)
Twain leads the pack with five nominations for the Jan. 11 American Music Awards, including nods in the pop and country categories. There's no denying the momentum generated by her multiplatinum "Come On Over" album, and this latest single will likely follow its predecessors up the charts. It doesn't sound remotely country, but that hasn't stopped a number of her previous singles from wooing country radio programmers. The lyric, about what it really takes to turn a woman's bead, is really somewhat juvenile, but the melody has a quirky appeal that should catch listeners' attention. Twain delivers the song with her usual sex kitten persona—purring some lines and speaking others. The combination of vocal personality and skillful production has always worked well for Twain and will likely result in another hit.

▶ TRACY BYRD When Mama Ain't Happy (3:23)
PRODUCER: Tony Brown
WRITERS: R. Giles, G. Godard, T. Nichols
PUBLISHERS: EMI Blackwood Music/Land Music/Careers-BMG/Sontanner/Quantum Music Group, BMI
MCA 5P-72083 (CD promo)
Songwriters Rick Giles, Tim Nicbois, and Gilles Godard have taken a pearl of Southern wisdom—"When Mama ain't happy, ain't nobody happy"—and turned it into a cute, radio-friendly tune. The iyric, about a man taking his wife out on the town, isn't Shakespeare, but it's certainly one that many man will readily relate to. Tony Brown's production is permeated with fiddle and steel guitar that underscore Byrd's good ol' boy performance. He has a rich baritone that's best suited to pretty ballads like his signature tune, "Keeper Of The Stars," but there's nothing wrong with a little fun, and, on that score, this record fits the bill.

★ CHARLIE ROBISON Barlight (3:37)
PRODUCERS: Lloyd Maines, Charlie Robison
WRITER: C. Robison
PUBLISHER: Warner-Tamerlane, BMI
Lucky Dog/Columbia CSK 41592 (CD promo)
Sony's adventurous Lucky Dog label is taking this ambitious single from Robison to country radio. On the surface it might look like a long shot, but if programmers listen with open ears and a warm heart, this infectious, whiskey-soaked honky-tonk romp could really win them over. It's as gritty as the sawdust on a Texas dance-hall floor. Produced by Robison and Lloyd Maines (a Texas steel guitar legend and father of Dixie Chicks' Natalie Maines), this song is the antithesis of slick Music Row country, and that's what makes it such a pure delight. Robison's vocal is packed with personality—at times sounding like a young Del Reeves. The lyric is fun and frisky. It all adds up to a thoroughly enjoyable country record that deserves to be heard.

ROCK TRACKS

▶ BETTER THAN EZRA At The Stars (3:42)
PRODUCER: Malcolm Burn
WRITER: Kevin Griffin
PUBLISHERS: Tentative Music/Warner-Chappell, BMI
Elektra (CD promo)
Sadly, Better Than Ezra has never reached the full fruition of fame that it justifiably deserves, but this inspired, almost anthemic effort, complete with radiant strings and suitable vocal drama, might be the one to boost the New Orleans trio into the limelight. This second single from the recently released "How Does Your Garden Grow?" is rooted in acoustic rock but is so embraceable and warm (despite a less-than-cheery lyric) that it's a no-brainer for adult and mainstream top 40 airplay. Featuring verse lines that comfortably build upon one another and a chorus that seems to soar high into the sky, this comfortable-sounding song deserves to be bunted down, with or without the often fickle support of radio, thanks to the able efforts of songwriter/lead singer Kevin Griffin.

RAP

▶ 2PAC Changes (4:30)
PRODUCER: A. Shakur
WRITERS: Tupac Shakur, D. Evans, Bruce Hornsby
PUBLISHER: not listed
Amaru/Death Row/Interscope 6488 (CD promo)
This latest posthumous Tupac Shakur release is an unquestionable smash. Cleverly sampling Bruce Hornsby & the Range's No. 1 "The Way It Is" from 1986, the rapper masterfully talks to his disciples like a pastor delivering a motivating and positive sermon to his congregation. He tells of the trials and tribulations of life in the ghetto and is blunt about the need for change and an end to black-on-black violence, saying that "misplaced hate makes disgrace to races." This track is a must for any playlist and ironic in that its all-important message surfaces after the artist became a victim of what his song addresses. Taken from the just-released double-disc greatest-hits package, "Changes" finds Shakur in top form and reconfirms what a gifted and insightful artist he was. The rap community lost one of the great rap lyricists of our times with his passing; the message conveyed in this song is sure to leave listeners reaching for their Kleenex.

▶ DEMASTAS Ain't No Sunshine (2:57)
PRODUCER: Rob Lewis
WRITER: B. Withers
PUBLISHER: Interior Music, BMI
London 7955 (CD promo)
This update of the 1971 Bill Withers top three hit gets the full connect-the-dots treatment here, with a requisite rap, a sung chorus, and booming bass beat. But fortunately, the track goes beyond that with particularly creative production, a message of love instead of the usual gangsta clichés, and a richly satisfying, well-sung chorus. The cut is also less aggressive than most rap tracks, given its sentimental overtures. This seems a natural for airplay, with great potential to cross over to the top 40 and rhythm-crossover formats. The CD promo also offers a variety of lengths for the track. A truly imaginative effort.

CHRISTMAS

DRU HILL This Christmas (4:12)
Island Black Music 7654 (CD promo)

TRANS-SIBERIAN ORCHESTRA Christmas Eve/Sarajevo, March Of The Kings, Christmas Canon (various timings)
Lava/Atlantic 8769 (CD promo)

PAUL KELLY How To Make Gravy (no timing listed)
Vanguard 79499

ROYAL CROWN REVUE Hey Santa (2:54)
Warner Bros. 9567 (CD promo)

BILL ENGVALL Here's Your Sign Christmas (no timing listed)
Warner Bros. 9588 (CD promo)

Y'ALL Christmastime In The Trailerpark (no timing listed)
Y'All 003 (CD single)
Contact: 212-473-Y'ALL.

BARRIO BOYZ Piensa Porque (Es Navidad) (no timing listed)
EMI-Latin 11911 (CD promo)

JAILENE Es Navidad (no timing listed)
EMI-Latin 11912 (CD promo)

TOUSSAINT McCALL Let This Christmas Bring Love (no timing listed)
Saint 001 (CD promo)

NEW & NOTEWORTHY

B*WITCHED C'est La Vie (2:52)
PRODUCER: Ray "Madman" Hedges
WRITERS: Hedges, Brannigan, Ackerman
PUBLISHERS: Sugar Free/Bucks/19 Music/BMG/Poly-Gram/Chrysalis, MCPS, BIEM, SDRM
Epic 41626 (CD promo)
This European creamsicle has already tickled the top of the European pop charts, and with good reason. It's catchy as all get-out, has a chorus that lingers like poison ivy, and adds unlimited spoonfuls of zip spin after spin. In a perfect world, this dancey helping of youth-oriented pop would have no problem conquering the States with its giddy melody and squeaky-clean teenage vocals, but sadly, top 40 has again entered one of those periods during which it shuns most any uptempo track that might be considered plain and simple fun. That's a shame, given the growing profile of this personable Dublin-based female quartet and its fine self-titled debut album. In any case, open-minded programmers who have had success with Britney Spears or Cleopatra should certainly give this a meaningful spin and let their audiences have a chance to catch on to the magic of this fearless track.

SIXPENCE NONE THE RICHER Kiss Me (3:15)
PRODUCER: Steve Taylor
WRITER: Matt Slocum
PUBLISHERS: Le Tigre Sur Un Ballon/Squint Songs, ASCAP
Squint/Columbia (CD promo)
This admirably well-written, brightly produced modern-cum-pop song is already revving its engines at radio, and as well it should. The lyrics and melody are stirred like a smooth, chocolatey batter by Leigh Nash's sweet vocal delivery, while nonchalantly bubbly acoustic guitar lines are performed with Zen-like moderation. "Kiss Me" exhibits no extremes—no anger, no hint of sex, no noise. Instead, this kid-friendly song—taking cues from the Sundays and 10,000 Maniacs—has as clean a modern rock image as the band itself. And to ensure its proper exposure, this song will be featured as the theme for the upcoming Miramax film "She's All That," starring Freddie Prinz Jr., due in January.

DIAL-7 All I Want (3:59)
PRODUCER: Jim Wirt
WRITERS: Barrett, N. Lord, Shaunv B.
PUBLISHER: not listed
Warner Bros. 9520 (CD promo)
Dial-7 fits somewhere between the early, harder-edged days of Chicago and the Beastie Boys on a fairly tranquil day. A hybrid between fuzzy grunge rock and rap with a chorus that's riddled with melodic, horn-enticing accents, this track is at first a bit jarring, as the listener tries to ascertain exactly what the song is vying to be. But after a couple listens, that lack of a category will help "All I Want" become a creative standout on the airwaves. With new releases slowing for the holidays, this is a perfect time to introduce the five guys in Dial-7 to an audience that's probably starving for fresh voices and a novel approach. This track really delivers and could mark the start of something that will generate excitement for the coming year.

TOMMY HENRIKSEN See The Sun (3:51)
PRODUCERS: Keith Forsey, Tommy Henriksen
WRITER: T. Henriksen
PUBLISHER: not listed
Capitol 7087 (CD promo)
Newcomer Henriksen debuts with what might at first seem like a fairly typical rock/pop effort—until you really get a handle on his striking voice, which most closely resembles the smoky timbre of Richard Butler from the Psychedelic Furs. After a few listens, the unique qualities of the song begin to emerge, from the deft harmonies present throughout to space-age beeps and a chorus that filters through the corners of your mind and then sticks there like Velcro. While this song is satisfying and more creative than many tracks now on radio, its fate at radio lies in the palms of programmers. Whether that decision is "yea" or "nay," Henriksen is off to a grand start.

SINGLES: PICKS (▶): New releases with the greatest chart potential. CRITICS CHOICE (★): New releases, regardless of potential chart action, which the reviewer highly recommends because of their musical merit. NEW AND NOTEWORTHY: Highlights new and developing acts worthy of attention. Cassette, vinyl or CD singles equally appropriate for more than one format are reviewed in the category with the broadest audience. All releases available to radio and/or retail in the U.S. are eligible for review. Send copies to **Chuck Taylor**, Billboard, 1515 Broadway, New York, N.Y. 10036. Country singles should be sent to **Deborah Evans Price**, Billboard, 49 Music Square W., Nashville, Tenn. 37203. Contributors: **Dylan Siegler** (N.Y.)

GENERAL MEDIA

EDITED BY EILEEN FITZPATRICK

HOME VIDEO

BY CATHERINE APPLEFELD OLSON

SWING DANCING WITH TERESA MASON
Kultur Video
45 minutes, $19.95
It's official. The swing-dance trend is sweeping the U.S., leaving a trail of dances, clubs, parties, and—perhaps its most salient stamp of acceptance—a new instructional video. Former ballroom dance champ-turned-teacher Mason provides literal step-by-step instruction for several varieties of the same basic swing concept, including West Coast Swing, East Coast Swing, the Jitterbug, the Lindy, and Jive. There's lots of repetition, making this tape a good pick for beginners, as well as "professional" demonstrations of what the dances look like when you put all the steps together. Contact: 800-458-5887.

WILLARD SCOTT'S TASTE OF PUERTO RICO
Kultur/White Star Video
50 minutes, $19.95
"Today" traveling wilhury Scott provides a delightful couch trip to the many sights, sounds, and tastes of Puerto Rico in this TV special. A self-professed self-indulgent gourmet who hasn't met a menu he didn't like, Scott focuses on some of the best-known, and unique, traditional Puerto Rican dishes. Between making stops at sundry restaurants to meet celebrated chefs, Scott gets a taste of the local culture by cheeking in with some of the island's local craftspeople and visiting key tourist attractions and historical sites. A good up-to-date travelog for anyone considering a trip to the Caribbean. Contact: 800-458-5887.

LBJ: A CLOSER LOOK
TransWorld Productions
93 minutes, $24.95
Here's a new one for those unsettled souls who are still poring over anything they can get their hands on that might shed new light on the assassination of President John F. Kennedy. Mediocre on facts and heavy on sensationalist commentary, "A Closer Look" seeks to throw the whole weight of the incident on the shoulders of one man—President Lyndon B. Johnson. The video infers that LBJ stopped at nothing to keep JFK and his brother Bobby from shaking his power structure. "New evidence"—as is usually the case with these kinds of tapes, viewers will have to pass their own judgments—includes interviews with Loy Factor, allegedly implicated in the assassination; a few Johnson insiders; and Johnson's longtime lover, Madeline Brown. The tape provides some interesting food for thought, though interested parties might not want to use it as their primary source of historical protein. Contact: 800-535-8044.

OPERATION HEADSHOTS
Camp/LaFayette Productions
30 minutes, $19.95
Another John F. Kennedy conspiracy-theory tape has hit the market. In this half-hour film, two Central Intelligence Agency (CIA) agents disguised as film students apparently set out to make a documentary about JFK's murder. Allegedly found earlier this year in a trash dumpster near the CIA's command central in Langley, Va., the video focuses on a 1993 conference where some 600 attendees gathered to hear what keynote speaker Norman Mailer and "expert witnesses" had to say about any new evidence that might have surfaced. The playback quality is so poor that it looks like it indeed has been sitting under damp trash for years. The beginning of the tape is emblazoned with a message asking viewers to determine whether the film is a hoax, a CIA plant, or a bona fide CIA-sponsored documentary. The latter scenario, it concludes, would imply illegal CIA surveillance. However, this reviewer frankly would hope the CIA would come up with something a little more substantive if it truly were attempting to cover up its involvement in the assassination. Contact: 512-472-7762.

PODDINGTON PEAS
Celebrity/Just For Kids
55 minutes, $19.95
This sprightly animated tape was created in the U.K. and thus contains its share of humor that's bound to be hit-or-miss for young U.S. audiences. The Poddington Peas are just what one migbt think—legumes who star in a series of 10-minute vignettes that accentuate positive values like sharing, helping friends, and being bonest. There's nothing complex about the stories or the principal characters. The nice guys have names like Zip-Pea, Sleep-Pea, and Dump-Pea, and tbe not-so-nice guys bave names like Black-Eyed Pea and Creep-Pea. Their antics provide a clever, child-sized mirror of society at large, and the compact stories are perfect for quick viewings.

THE PET SCHOOL HOME TRAINING VIDEO
K9TUTR Inc.
40 minutes, $19.95
Dog-training expert Susan Thixton teaches dog owners how to have a better relationship with their pet, using discipline and love. Thixton outlines five obedience lessons that cover the basic commands of "sit," "heel," "lie down," "stay down," and "come when called." Also included are tips on how to get your dog to give a proper greeting at the door, behave when there's company, and act properly when the family is sitting at the dinner table. Although there are some specific guidelines for problem pooches, this tape focuses primarily on dogs that just need a little nudge to brush up on their manners.

A NIGHT OUT WITH THE BACKSTREET BOYS
Jive/Zomba Video
70 minutes; $19.98
Backstreet's back with a new longform concert video. This time, Brian, Howie D., Nick, Kevin, and A.J. have unplugged the instruments and dropped the flashy choreography and splashy outfits. Recorded last March in Cologne, Germany, for a small group of fans, this candlelit affair showcases the reserved and romantic side of the Boys as they sing 15 songs, including new arrangements of hits like "As Long As You Love Me" and some new material. They also interact with the audience and cbat behind the scenes about their music. Thrown in on the end are two videoclips. The package comes with a glossy wall calendar and a three-song CD with the album and Spanish versions of "I'll Never Break Your Heart" and a live cut of "Quit Playing Games (With My Heart)."

MICHAEL CRAWFORD IN CONCERT
Warner Home Video
60 minutes; $19.98
Tony Award winner and original "Phantom Of The Opera" Michael Crawford proves his world's a stage on this video release of his PBS concert special filmed at the Cerritos Center in Cerritos, Calif. Shrouded in spotlights and backed by a choir and an orchestra, Crawford belts out with all his heart pop tunes, inspirational songs, love ballads, and screen and show tunes from "Phantom," "Jesus Christ Superstar," "West Side Story," and "Hello, Dolly!" In between each seleetion, Crawford explains his reason for singing it and retells personal tales with his typical comical and theatrical flair. A tad cheesy for the non-fan, but lovers of musical theater and Crawford's powerful sweeping voice will eat this up.

ENTER•ACTIVE

BY DOUG REECE

A BUG'S LIFE
Disney Interactive
PlayStation
Kids' flick "A Bug's Life" translates well to the gaming arena, thanks to developers that took time to incorporate the wonderful Pixar imagery. The game incorporates many of the film's plot elements without creating a boring rehash. Acting as the film's ant protagonist, Flik, gamers set out on a mission to find allies to help fight the evil grasshoppers, the same as Flik's quest in the movie. After this basic premise is established, however, Flik enters a world filled with some unfamiliar enemies and clever, though sometimes lax, challenges. The graphics are wonderful, and there are plenty of weapons and foods to collect along the way that are manifested as child-friendly berries, grains, and other organic items.

TWISTED METAL III
989 Studios
PlayStation
The first 'Twisted Metal" was one of the original forefathers of a genre that seems to be growing rapidly this year. Like "Rogue Trip, Vacation 2012," which was released a few weeks ago, these games let users jump into their choice of devilishly bizarre vehicles and take off after one another with a blood lust. "Twisted Metal III" does a masterful job letting users rock and roll in everything from a souped-up cop car to a tricked-out ice cream truck, but there is a bit of redundancy for players who already own the other games in this future-derby series. Still, a whole new arsenal of bizarre and, well, twisted weapons is available, and the environments are wonderful, thanks to scenarios in London, Egypt, Tokyo, and other exotic locales.

AUDIOBOOKS

BY TRUDI MILLER ROSENBLUM

THE HIRED MAN'S CHRISTMAS
By George Givens
Read by Josef Sommer
Simon & Schuster Audio
90 minutes (unabridged), $12
ISBN 0-671-58276-3
Among the many Christmas tales that clutter the audiobook shelves at this time of year, "The Hired Man's Christmas" stands out for the realism and truth of its message. As a child during the Depression, the main character Givens worked hard on his family's meager farm, where Frank would spend a few months as the hired hand. Frank refused to give any details about his life and always left for unknown whereabouts in the fall. One Christmas Eve, Frank turns up unexpectedly, and the family shares Christmas with him. But he soon leaves without explanation and is never seen again. Ten years later, Givens is 19 years old, and his relationship with his father is strained. On Christmas Eve, be discovers the truth about Frank, and it leads him to re-evaluate his own life and his relationship with his father. This story is not the usual sugar-coated "Waltons"-style Christmas tale because it's about real people with less-than-perfect relationships who discover that family should be treasured, no matter what. Reader Josef Sommer does a fine job as Givens and, like the character, sounds like a man doing the best he can to make sense of the events of his life and to honestly analyze his emotions, including those he's not proud of.

TO LOVE, HONOR AND BETRAY
By Penny Jordan
Read by Ruth Moore
DH Audio
3 hours (abridged), $7.99
ISBN 1-55204-152-2
Reader Ruth Moore gives a terrific performance playing a worried middle-aged British woman, her spunky 20-something daughter, a dignified ex-husband, and a bitter, heroin-addicted prostitute in this spicy potboiler. As a young married couple, Claudia and Garth learned they could not have children. Through a complex set of circumstances, they become adoptive parents, but Claudia later discovers that their daughter Ia in fact Garth's child. Years later, when the daughter is about to marry a rich, prominent American, Claudia must decide whether to tell her daughter the truth before her unsavory family background is discovered by the U.S. government and the fiancé's choosy family. The plot moves along briskly, and Moore's characterizations are a treat to listen to.

ON ★ STAGE

ON THE TOWN
Directed by George C. Wolfe
Music by Leonard Bernstein
Lyrics and book by Betty Comden and Adolph Green
Starring Tai Jimenez, Lea DeLaria, Mary Testa, Sarah Knowlton, and Jonathan Freeman
New York Public Theater

The Public Theater's production of "On The Town" should be off the boards, as far as the New York critics are concerned. This most recent revival of the 1944 Leonard Bernstein, Betty Comden, and Adolph Green musical



Jesse Tyler Ferguson and Lea DeLaria in "On The Town."

has been panned because the show doesn't capture the World War II-era brio.

But that, of course, is beside the point to a 1998 audience. In fact, on its own terms, the current "On The Town" has plenty to offer.

First and foremost is the score. Age has not dimmed standouts like "New York, New York," "Lonely Town," "Some Other Time," and lesser-known but not any less sparkling numbers such as "Carried Away" and "Come Up To My Place."

Comden and Green, in their first Broadway collaboration, used the story of three sailors on a 24-hour leave in New York to spoof local manners and mores—"On The Town" can be seen as a celebration of the one-night stand—and many of the same targets are still around.

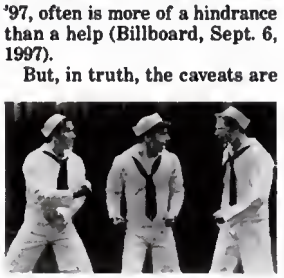
That said, the 1998 cast often was hardly up to the material. The Navy trio was competent but bland; the same could also be said of Tai Jimenez, who plays Ivy Smith, sailor Gabey's needle in the New York haystack. When they weren't center stage, they weren't missed.

However, two performers took up the slack and then some. Comedian Lea DeLaria, who plays cabdriver Hildy Esterhazy, performs in the Ethel Merman tradition—brassy, energetic, and lots of fun. She can sing, too.

Equally fine, for much the same reasons, is Mary Testa as Madame Maude P. Tilly, the bourbon-swigging singing teacher. There also are strong performances from Sarah Knowlton as a sex-obsessed anthropologist, Claire DeLoone, and Jonathan Freeman as her repressed fiance, Pitkin W. Bridgework. Freeman's rendition of an ode to a milquetoast turned sour, "I Understand," stands out.

At 2½ hours, though, "On The Town" can't sustain the momentum of the best numbers, and in the second act the audience is stuck with too many scenes that do little except let Comden and Green sharpen their satirical edge. Lackluster choreography, a problem for director George Wolfe from the time he staged "On The Town" in the summer of '97, often is more of a hindrance than a help (Billboard, Sept. 6, 1997).

But, in truth, the caveats are



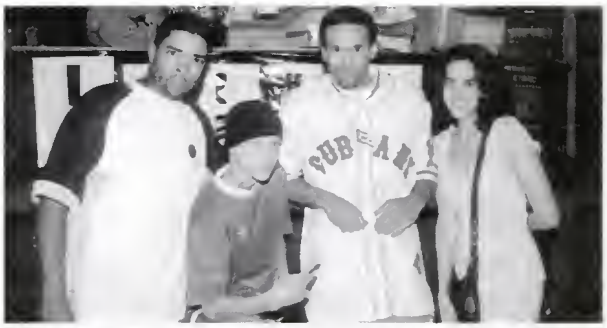
From left, Robert Montano, Perry Layton Ojeda, and Jesse Tyler Ferguson.

minor. "On The Town" is a peppy revival that fondly recalls a slice of the Golden Age of Broadway musicals. Wolfe gets full marks for putting Public Theater money and his talent behind something other than everyone's favorites, Rodgers and Hammerstein.

For the past few years, non-R&H revivals have been the privilege of New York City Center's "Encore!" series. It's a pleasure seeing Wolfe pick up the standard.

SETH GOLDSTEIN

HOME VIDEO: All new titles released at sell-through prices are eligible. Send review copies to Catherine Applefeld Olson, 622 Oakley Place, Alexandria, Va. 22302. **ENTER*ACTIVE:** Send review copies to Doug Reece, Billboard, 5055 Wilshire Blvd., Los Angeles, CA 90036 **AUDIOBOOKS:** Send review copies to Trudi Miller Rosenblum, 202 Seeley St., Brooklyn, N.Y. 11218



Unbeatable. Blaze magazine had its first "b-boy" (breakdancing) battle Oct. 17 at Zen Nightclub in Miami. Shown, from left, are Keith Clinkscales, president/CEO of Vibe Ventures; Daniel Campos (aka Cloud), winner of the Blaze battle; Jesse Washington, editor-in-chief of Blaze; and Mimi Valdez, managing editor of Blaze.

Sweden Raises Global R&B Presence

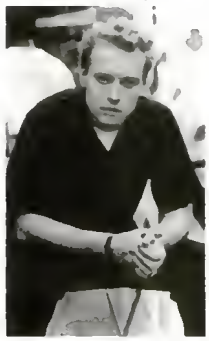
Upcoming Acts Aim For U.S. Impact With Soulful Sounds

BY ANDERS LUNDQUIST

STOCKHOLM—Before the recent commercial successes of Eagle-Eye Cherry and Robyn, Swedish R&B was a contradiction in terms. Writers of Swedish popular music have always leaned more toward melody or melancholy than groove.

Yet more Swedish talent is expected to follow in the footsteps of Cherry, who is half-Swedish, and Robyn in the wake of their U.S. success. These upcoming acts include Jennifer Brown (RCA/BMG) and three Diesel/BMG-signed acts: Titiyo, Blacknusa, and Stephen Simmonds.

New albums from these artists are expected to emerge stateside sometime next year. It's an impressive lineup, considering the country's lack of roots in soul music.



GADD

One of the foremost industry personalities on the Swedish R&B/dance scene, Klas Lunding, founder of Telegram Records, says, "I can't recall anybody mentioning the term 'Swedish R&B' during the '80s. When I founded Telegram, modern dance music was the thing."

Yet, whether it was Papa Dee's reggae flavor, Stonefunkers' heavy funk, or Titiyo's sophisticated soul, it was all part of a new groove, created by Swedes with at least some American R&B roots.



TITIYO

Papa Dee, a pop/dance/reggae solo act, first gained recognition with "Ain't No Substitute" in 1992 and "The First Cut Is The Deepest," a cover of the Cat Stevens song, in 1996, both on Telegram/Warner.

R&B/funk band Stonefunkers scored two hits in 1992 with "L.P.C. (Lucky People Center)" and "M-Rock Theory" in 1993, both on Metronome/Warner.

R&B vocalist Titiyo received critical acclaim for the 1989 set "Talking To The Man In The Moon" on Telegram/Warner. "The new recording technology was one factor," says Lunding. "Samplers and drum machines made it easier to record at home and develop grooves without having to spend time behind a drum kit."

Quite a few of the artists embracing the new equipment, like Titiyo's producer and co-writer Magnus Frykberg, were drummers themselves, thus terminating the myth that "real musicians fought drum machines." Rather, there was a new generation, not stuck in the traditional guitar/bass/drums format of rock.

"In a way, the new generation, helped by companies like Telegram and SweMix, were mixing Kraftwerk's way of working with black genres. The common denominator was the lack of traditional rock roots," says Lunding.

He adds that he feels that Euro-techno and Euro-disco took the heart out of R&B. "Today, I feel the genre as a whole has stagnated. Sure, there are a lot of hit singles, but it's mostly MOR [middle-of-the-road] pop with an R&B flavor,

(Continued on page 28)

Eric Benét Is Still True To Himself On Second WB Set; Hooker To Be Feted By Pioneer Awards

A DAY IN THE LIFE OF ERIC: Largely influenced by entries from his personal journal, Eric Benét's sophomore project is slated for release in March on Warner Bros. On "A Day In The Life," he collaborated with a wide range of artists, including **Wyclef Jean, Ali Shaheed** (formerly of **A Tribe Called Quest**), **James Poyser**, and **Victor DuPlaix**. "People will feel that this album has a lot more edge in the urban sense," he says. "I got a chance to take my time and work with not only other producers, but artists such as **Roy Ayers, Faith Evans, Me'Shell Ndegéocello, Tamia**, and cellist **Larry Gold**. It's a very well-rounded album. In the R&B world, if you try to have too much variety, it's not necessarily a good thing . . . but there's a cohesiveness [to the album] that just feels good."



BENÉT

The Rhythm and the Blues

by Anita M. Samuels



Since his debut album, "True To Myself," was released in 1996, Benét thinks there's an "ever-growing acceptance of creativity" in R&B music. "It's not as quick and as much as I'd like to see [in the genre], but I'm optimistic. There's been an acceptance of artists such as **D'Angelo, Lauryn Hill**, and **Maxwell**—those who can flex a creative muscle a little more than the norm. I'm really happy about that. I'd like to think I'm an artist who doesn't want to be a product of a cookie cutter. I'd like to be compared to people who are brave and experimental." According to SoundScan, "True To Myself" has sold 213,000 units. Benét says fans can expect the first single from "A Day In The Life" in late January.

As for the recent changes within the Warner Bros. rank and file, Benét says he feels more "optimistic" about the "tighter unit." "I think Warner is going to win this year, not just with my record, but with **Somethin' For The People, Terry Dexter**, and **Phajja**. It could really be like [four] hits in a row."

The vocalist adds that he feels "really good" about the recent appointment of **Dwight Bibbs** to senior VP of promotion for the label. Bibbs was at Virgin Records as VP of R&B promotion.

R&B PIONEERS: **John Lee Hooker** has been named recipient of the Rhythm & Blues Foundation's Lifetime Achievement Award. He'll receive the honor at the organization's 10th annual Pioneer Awards, which will be held Feb. 25 at Sony Studios in Los Angeles. **Smokey Robinson** will host the event.

Hooker, a 50-year recording industry veteran, is known for his signature music style on such songs as "Boogie Chillen' " and "Dimples" and for influencing a variety of artists outside of the genre, including **Bonnie Raitt** and **Van Morrison**.

Twelve individual artists will also receive awards for their contributions to R&B music. The recipients are **Dee Dee Warwick** (sister of **Dionne Warwick**, aunt of **Cissy Houston**, and cousin of **Whitney Houston**), for her career as a session singer and soloist in the early '60s; the late vocalist **Johnny Adams**, for recordings on **Shelby Singleton's** SSS International and on Rounder Records; guitarist/songwriter **Mickey Baker**, for his work on hundreds of other artists' projects throughout the '50s and '60s; former Motown vocalist **Brenda Holloway**, who toured with **the Beatles**; **Garnet Mimms**, for his work with **the Deltones** and **the Enchanters**, as well as his solo career; left-handed guitarist/songwriter **Barbara Lynn**, for her Atlantic recordings from the late '60s and '70s; **Joe Simon**; singer/songwriter **Barbara Lewis**; and **Johnny Moore, Bill Pinkney**, and **Charlie Thomas**, for their separate contributions to **the Drifters**.

Other honorees include the songwriting/artist/production team **Ashford & Simpson** and the songwriting/production duo **David Porter** and **Isaac Hayes**.

In addition, **Patti LaBelle & the Blue Belles** and **the Manhattans** will be honored for their contributions to the genre.

The ceremony, which is an official event of Grammy Fest, will include live performances by the show's honorees.

FOR THE RECORD: Contrary to the column in the Nov. 28 issue, the late **Johnny "Guitar" Watson** did not send flowers to **Rick James**.



Double-Platinum Jewels. Arista's Next celebrates its platinum success. Shown, from left, are Keith Naftaly, VP of A&R for Arista; Next's R.L.; Richard Palmese, senior VP of promotion for Arista; Next's T-Low; Clive Davis, president of Arista; Next's Tweety; Lionel Ridenour, senior VP of black music for Arista; and Drew Dixon, senior director of A&R for Arista.

Billboard® TOP R&B ALBUMS™

DECEMBER 12, 1998

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
				◄ No. 1/Hot Shot Debut ►		
(1)	NEW ▶		1	**2PAC** AMARU/DEATH ROW 90307*/INTERSCOPE (19.98/24.98) 1 week at No. 1	GREATEST HITS	1
3	3	68	3	**METHOD MAN** DEF JAM 558920*/MERCURY (11.98 EQ/17.98)	TICAL 2000: JUDGEMENT DAY	1
(3)	NEW ▶		3	**RZA** GEE STREET 32521*/V2 (11.98/17.98)	RZA AS BOBBY DIGITAL IN STEREO	1
4	3	3	10	**JAY-Z** ▲² ROC-A-FELLA/DEF JAM 558902*/MERCURY (10.98 EQ/16.98)	VOL. 2... HARD KNOCK LIFE	1
3	3	3	3	**R. KELLY** JIVE 41625* (19.98/24.98)	R.	1
8	2	—	2	**ICE CUBE** PRIORITY 50700* (11.98/17.98)	WAR & PEACE VOL. 1 (THE WAR DISC)	2
7	6	—	2	**MARIAH CAREY** COLUMBIA 69670* (11.98 EQ/17.98)	# 1'S	6
8	8	5	5	**DRU HILL** UNIVERSITY 524542/ISLAND (10.98 EQ/17.98)	ENTER THE DRU	2
9	7	—	2	**WHITNEY HOUSTON** ARISTA 19037 (11.98/17.98)	MY LOVE IS YOUR LOVE	7
				◄ Greatest Gainer ►		
(10)	10	8	14	**LAURYN HILL** ▲ RUFFHOUSE 69035*/COLUMBIA (11.98 EQ/17.98)	THE MISEDUCATION OF LAURYN HILL	1
(11)	NEW ▶		1	**TIMBALAND** BLACKGROUND/ATLANTIC 92815/AG (10.98/16.98)	TIM'S BIO - MUSIC FROM LIFE FRDM THE BASSMENT	11
(12)	NEW ▶		1	**BONE THUGS-N-HARMONY** RUTHLESS 69708*/RELATIVITY (11.98/17.98)	THE COLLECTION: VOLUME ONE	12
(13)	NEW ▶		1	**DJ QUIK** PROFILE 19134/ARISTA (10.98/16.98)	RHYTHM-AL-ISM	13
14	5	—	2	**GETO BOYS** RAP-A-LOT 46780/VIRGIN (11.98/17.98)	DA GOOD DA BAD & DA UGLY	5
(15)	14	11	28	**DMX** ▲⁷ RUFF RYDERS/DEF JAM 558227*/MERCURY (10.98 EQ/16.98)	IT'S DARK AND HELL IS HOT	1
16	13	10	9	**DUTKAST** ▲ LAFACE 26053*/ARISTA (10.98/16.98)	AQUEMINI	2
(17)	19	21	25	**BRANDY** ▲⁷ ATLANTIC 83039*/AG (10.98/16.98)	NEVER S-A-Y NEVER	2
(18)	18	14	10	**KIRK FRANKLIN** GOSPO CENTRIC 90178/INTERSCOPE (10.98/17.98)	THE NU NATION PROJECT	4
(19)	NEW ▶		1	**STEADY MOBB'N** NO LIMIT 50026*/PRIORITY (10.98/16.98)	BLACK MAFIA	19
(20)	16	15	15	**THE TEMPTATIONS** MOTOWN 530937 (10.98 EQ/16.98)	PHOENIX RISING	8
21	21	13	4	**JUVENILE** CASH MONEY 53162/UNIVERSAL (10.98/16.98)	400 DEGREEZ	7
22	11	4	4	**MIA X** NO LIMIT 53502*/PRIORITY (10.98/16.98)	MAMA DRAMA	3
23	20	16	9	**DEBDRAH COX** ARISTA 19022 (10.98/16.98) HH	ONE WISH	14
24	9	3	4	**SOUNDTRACK** DEF JAM 558925*/MERCURY (11.98 EQ/17.98)	BELLY	2
25	17	8	5	**FAITH EVANS** ● BAD BOY 73016*/ARISTA (10.98/17.98)	KEEP THE FAITH	3
26	15	6	3	**112** BAD BOY 73021*/ARISTA (10.98/16.98)	ROOM 112	6
27	26	19	11	**SOUNDTRACK** ● DEF JAM 558663*/MERCURY (11.98 EQ/17.98)	RUSH HOUR	2
28	27	17	16	**KELLY PRICE** ● T-NECK 524516/ISLAND (10.98 EQ/16.98)	SOUL OF A WOMAN	2
29	24	18	4	**TOTAL** BAD BOY 73020*/ARISTA (10.98/16.98)	KIMA, KEISHA & PAM	9
30	23	7	3	**PETE ROCK** LOUD 67616*/RCA (10.98/16.98)	SOUL SURVIVOR	7
31	31	25	19	**GERALD LEVERT** ● EASTWEST 62261/EEG (10.98/16.98)	LOVE & CONSEQUENCES	2
32	12	22	8	**MACK 10** ● HOO BANGIN' 53512*/PRIORITY (10.98/16.98)	THE RECIPE	6
				◄ Pacesetter ►		
(33)	47	69	53	**WILL SMITH** ▲⁴ COLUMBIA 68683* (10.98 EQ/17.98)	BIG WILLIE STYLE	9
(34)	39	40	20	**MONICA** ▲ ARISTA 19011* (10.98/16.98)	THE BOY IS MINE	2
35	29	20	4	**CRUCIAL CONFLICT** PALLAS 53163/UNIVERSAL (10.98/16.98)	GOOD SIDE BAD SIDE	10
36	35	29	3	**VARIOUS ARTISTS** POLYGRAM TV/DEF JAM 565668/MERCURY (10.98 EQ/17.98)	THE SOURCE PRESENTS HIP HOP HITS — VOLUME 2	29
37	34	24	8	**BIZZY BONE** ● MO THUGS/RUTHLESS 1670/RELATIVITY (10.98/17.98)	HEAVEN'Z MOVIE	2
38	33	26	10	**KEITH SWEAT** ▲ ELEKTRA 62262/EEG (10.98/16.98)	STILL IN THE GAME	2
39	25	—	2	**KID CAPRI** TRACK MASTERS 68781*/COLUMBIA (10.98 EQ/16.98)	SOUNDTRACK TO THE STREETS	25
(40)	51	51	24	**SOUNDTRACK** ▲ BLACKGROUND/ATLANTIC 83113*/AG (10.98/17.98)	DR. DOLITTLE: THE ALBUM	4
41	22	12	3	**GHETTO COMMISSION** NO LIMIT 50011*/PRIORITY (10.98/16.98)	WISE GUYS	12
(42)	45	38	16	**LUTHER VANDROSS** ● VIRGIN 46089 (11.98/17.98)	I KNOW	9
43	32	31	20	**TRIN-I-TEE 5:7** B-RITE 90094/INTERSCOPE (10.98/15.98) HH	TRIN-I-TEE 5:7	20
44	36	27	6	**AARON HALL** MCA 11778 (10.98/16.98)	INSIDE OF YOU	11
45	43	58	14	**MONIFAH** UPTOWN 53155*/UNIVERSAL (10.98/16.98)	MO'HOGANY	42
46	60	53	27	**MASTER P** ▲⁴ NO LIMIT 53538*/PRIORITY (12.98/19.98)	MP DA LAST DON	1
47	42	35	18	**SNOOP DOGG** ▲⁷ NO LIMIT 50000*/PRIORITY (11.98/17.98)	DA GAME IS TO BE SOLD, NOT TO BE TOLD	1
48	40	30	3	**KENNY LATTIMORE** COLUMBIA 68854 (10.98 EQ/16.98)	FROM THE SOUL OF MAN	15
49	52	48	40	**JANET** ▲² VIRGIN 44762 (11.98/17.98)	THE VELVET ROPE	2
50	53	37	3	**GANGSTA BOO** HYPNOTIZE MINDS 1685/RELATIVITY (10.98/16.98)	ENQUIRING MINDS	15
51	41	34	10	**A TRIBE CALLED QUEST** ● JIVE 41638* (10.98/17.98)	THE LOVE MOVEMENT	3
52	37	—	3	**LA THE DARKMAN** WU-TANG 3007*/SUPREME TEAM (11.98/16.98) HH	HEIST OF THE CENTURY	37
53	41	45	32	**MYA** ▲ UNIVERSITY 90166*/INTERSCOPE (10.98/16.98)	MYA	13
54	54	46	7	**VARIOUS ARTISTS** BAD BOY 73022* ARISTA (10.98/17.98)	BAD BOY'S GREATEST HITS VOLUME 1	17
55	30	23	3	**KURUPT** ANTRA 540963/A&M (10.98 EQ/17.98)	KURUPTION!	4
56	63	55	3	**TYRESE** RCA 66901* (9.98/13.98) HH	TYRESE	53
57	44	36	3	**CYPRESS HILL** ● RUFFHOUSE 83142*/COLUMBIA (10.98 EQ/16.98)	CYPRESS HILL IV	13
58	68	49	20	**JERMAINE DUPRI** ▲ SO SO DEF 69087*/COLUMBIA (10.98 EQ/16.98)	JERMAINE DUPRI PRESENTS — LIFE IN 1472 THE ORIGINAL SOUNDTRACK	1
59	59	39	41	**JAGGED EDGE** ● SO SO DEF 68181/COLUMBIA (10.98 EQ/16.98) HH	A JAGGED ERA	19
(60)	NEW ▶		1	**BRIAN MCKNIGHT** MOTOWN 530944 (11.98/17.98)	BETHLEHEM	60
61	72	54	29	**XSCAPE** ● SO SO DEF 68042/COLUMBIA (10.98 EQ/16.98)	TRACES OF MY LIPSTICK	6
62	38	28	3	**TQ** CLOCKWORK 69431*/EPIC (11.98 EQ/16.98) HH	THEY NEVER SAW ME COMING	28
63	57	60	9	**WILL DOWNING & GERALD ALBRIGHT** VERVE FORECAST 557613/VERVE (10.98 EQ/15.98) HH	PLEASURES OF THE NIGHT	36
(64)	95	87	5	**98 DEGREES** MOTOWN 530956 (10.98 EQ/16.98)	98 DEGREES AND RISING	64
65	56	33	6	**GAMBIND FAMILY** NO LIMIT 50718*/PRIORITY (10.98/16.98)	GHETTO ORGANIZED	3
(66)	77	70	5	**DIVINE** PENDULUM 12325/RED ANT (10.98/16.98) HH	FAIRY TALES	40
67	58	32	11	**FLIPMODE SQUAD** ● FLIPMODE/ELEKTRA 62238*/EEG (10.98/16.98)	THE IMPERIAL	3
68	70	61	22	**MAXWELL** ● COLUMBIA 68968* (10.98 EQ/16.98)	EMBRYA	2
69	62	42	8	**TWISTA & THE SPEED KNOT MOBSTAZ** CREATOR'S WAY/ATLANTIC 83142*/AG (10.98/16.98)	MOBSTABILITY	9
(70)	NEW ▶		1	**VARIOUS ARTISTS** TOMMY BOY 1268 (12.98/17.98)	MTV PARTY TO GO 99	70
71	50	44	9	**BRAND NUBIAN** ARISTA 19024* (10.98/16.98)	FOUNDATION	12
72	49	41	6	**GHETTO MAFIA** RAP ARTIST 2061/FULLY LOADED (10.98/15.98) HH	DN DA GRIND	34
73	75	59	42	**SILKK THE SHOCKER** ▲ NO LIMIT 50716*/PRIORITY (10.98/16.98)	CHARGE IT 2 DA GAME	1
74	55	65	10	**TRICK DADDY** SLIP-N-SLIDE 2802/WARLOCK (10.98/15.98) HH	WWW.THUG.COM	54
75	66	62	22	**NDREAGA** ● PENALTY 3077*/TOMMY BOY (11.98/16.98)	N.D.R.E.	1
76	86	74	62	**BRIAN MCKNIGHT** ▲² MOTOWN 536215 (10.98 EQ/16.98)	ANYTIME	1
77	71	64	63	**JON B.** ▲ YAB YUM/550 MUSIC 67805/EPIC (10.98 EQ/16.98)	COOL RELAX	5
78	69	50	9	**VARIDUS ARTISTS** ● NO LIMIT 53905*/PRIORITY (10.98/16.98)	MEAN GREEN — MAJOR PLAYERS COMPILATION	6
(79)	NEW ▶		1	**BABYFACE** EPIC 69617 (11.98 EQ/17.98)	CHRISTMAS WITH BABYFACE	79
80	78	76	61	**NEXT** ▲ ARISTA 18973 (10.98/15.98) HH	RATED NEXT	13
81	65	52	8	**TELA** RAP-A-LOT 46588/VIRGIN (10.98/16.98)	NOW OR NEVER	13
82	82	79	54	**CHICO DEBARGE** ● KEDAR 53088*/UNIVERSAL (10.98/16.98)	LONG TIME NO SEE	14
(83)	94	83	66	**MASTER P** ▲⁴ NO LIMIT 50559*/PRIORITY (10.98/16.98)	GHETTO D	1
(84)	RE-ENTRY		10	**VARIDUS ARTISTS** TOMMY BOY 1266 (12.98/17.98)	ESPN PRESENTS: JOCK JAMS VOL. 4	43
85	85	81	16	**LINK** RELATIVITY 1645 (10.98/15.98) HH	SEX DOWN	46
(86)	RE-ENTRY		75	**K-CI & JOJO** ▲³ MCA 11613* (10.98/16.98)	LOVE ALWAYS	2
87	64	73	9	**MDS DEF & TALIB KWELI ARE BLACK STAR** RAWKUS 1158* (10.98/16.98)	BLACK STAR	13
88	48	57	5	**KOOL G RAP** ILLSTREET/DOWN LOW 6001/K-TEL (10.98/14.98)	ROOTS OF EVIL	43
(89)	RE-ENTRY		60	**USHER** ▲⁴ LAFACE 26043/ARISTA (10.98/16.98)	MY WAY	1
90	83	63	5	**VARIDUS ARTISTS** POLYGRAM TV/DEF JAM 538176*/MERCURY (10.98 EQ/17.98)	DEF JAM SURVIVAL OF THE ILLEST: LIVE FROM 125—N.Y.C.	22
91	89	85	56	**MYSTIKAL** ▲ BIG BOY/NO LIMIT 41620/JIVE (10.98/16.98) HH	UNPREDICTABLE	1
92	28	43	4	**DJ DMD AND THE INNER SOUL CLIQUE** INNER SOUL 6682 (11.98/14.98) HH	TWENTY-TWO: P.A. WORLD WIDE	28
93	79	78	7	**VARIOUS ARTISTS** LIL' JOE 234* (10.98/15.98)	LUKE'S HALL OF FAME VOLUME 3	59
94	73	92	6	**DA KAPERZ** D-LO/LIKWID 8010/FULLY LOADED (10.98/15.98)	DA KAPERZ	68
95	80	67	4	**NAJEE** VERVE FORECAST 559062/VERVE (10.98 EQ/16.98)	MORNING TENDERNESS	65
96	92	77	33	**TAMIA** QWEST 46213/WARNER BROS. (10.98/16.98)	TAMIA	18
97	88	72	14	**FAT JOE** ● MYSTIC/ATLANTIC 92805*/AG (10.98/16.98)	DON CARTAGENA	2
98	76	56	7	**HELTAH SKELTAH** DUCK DOWN 53543*/PRIORITY (10.98/16.98)	MAGNUM FORCE	8
99	99	88	16	**SOUNDTRACK** ● FLYTE TYME 11806/MCA (10.98/17.98)	HOW STELLA GOT HER GROOVE BACK	3
(100)	RE-ENTRY		23	**MO THUGS FAMILY** ● MO THUGS 1632/RELATIVITY (10.98/17.98)	FAMILY SCRIPTURES CHAPTER II: FAMILY REUNION	8

Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for shipment of 500,000 album units. ▲ RIAA certification for shipment of 1 million units, with multiplatinum titles indicated by a numeral following the symbol. For boxed sets, and double albums with a running time that exceeds two hours, the RIAA multiplies shipments by the number of discs and/or tapes. *Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. HH indicates past or present Heatseeker title. ©1998, Billboard/BPI Communications, and SoundScan, Inc.



JIVE'S TEEN STAR BRITNEY SPEARS

(Continued from page 1)

sweetheart.

The instantly infectious, funk-flavored pop jam—written and produced by Max Martin of Backstreet Boys and Robyn fame—previews an album of the same name due in U.S. stores Jan. 12. Since its commercial release here on Oct. 23, the single has sold 73,000 copies, according to SoundScan.



FENSTER

The tune has captured the attention of rhythm/crossover and top 40 radio programmers.

"It's got one of those 'I can't get it out of my head' hooks that just makes you want to get up and dance," says Andrew Jaye, PD/music director of WEOW Key West, Fla.

Clarke Ingram, PD at WPXY Rochester, N.Y., wholebeartedly agrees. "Even after hundreds of spins, it's unshakable. It's a pure pop record that our listeners simply cannot get enough of."

Such accoladea are music to the ears of Jack Satter, Jive's senior VP of pop promotion.

"It's amazing to get through the clutter of major releases during the fourth quarter," he says. "The truth is that she shook the hand of every possible pop programmer in this country. She's a charming young woman and a hard worker. Factor in a great record—a very aggressive, reactive record—and you can't miss. This is the first of a long string of hits for Britney."

The setup for ". . . Baby One More Time" began in June, when the label established a toll-free number offering samples of Spears' music and interview snippets.

"We put that number on postcards and circulated them to the fan clubs of several major pop artists," says Kim Kaiman, director of marketing at Jive. She says the label then set up a World Wide Web page that featured pictures, videotaped interview footage, and more music clips.

"The response was tremendous, without even having a single in the market," she says. "Kids were intrigued by Britney."



A Coolio Moment. Coolio, left, took a break with producer Ron "Amen-Ra" Lawrence at Sound Castle Studios in Burbank, Calif., while working on a track for his forthcoming album on Tommy Boy Records.

Three months before the single was released, Spears took to the malls of Middle America, performing a four-song set with two dancers and handing out goody bags containing cassette samplers.

"We knew that we had this great package—a gifted singer who could also dance like a dream," says Kaiman. "We knew people would go for her once they saw her."

The 28-date trek was co-sponsored by YM, Teen, Seventeen, and Teen People magazines.

"It went over like gangbusters, drawing hundreds of kids in every market," she adds. "You can't dictate to kids. They're independent buyers—and they went for Britney big-time."

Arnie Lewis, singles buyer at Tower Records in New York, agrees, adding that "young teenagers are looking for someone to identify with. [Spears] is unique in that there aren't too many straight-ahead pop artists for teenagers to directly connect with right now. This is actually a great time for this record to be out."

Shortly after the single began to pick up steam at radio, Spears, who is booked by Renaissance Entertainment, landed the opening spot on 'N Sync's current U.S. tour. She'll be on the road with the act until Jan. 17.

"It's been an incredible, intense time," Spears says. "It hasn't always been easy opening for these guys, since there are all girls in the audience. But I ultimately am able to win them over. I have guy dancers, too—and believe me, that helps."

After Spears finishes her stint with 'N Sync, Jive will focus on breaking her on an international scale. She'll begin in Canada, where the album will be issued Jan. 12. The single will be released in other international territories in early January, with the full set tentatively planned to hit retail in March. After Canada, Spears' agenda includes gigs and TV appearances in Germany, France, the U.K., and Asia.

ONE-TIME MOUSEKETEER

Performing since early childhood in local dance reviews and church choirs, the Kentwood, La., native started her musical career when she auditioned for the Disney Channel's "The Mickey Mouse Club" series at age 8.

Although she was too young for the series, a producer on the show helped the budding singer secure an agent in New York—where she spent the next three summers studying at the Professional Performing Arts School and at Dance Center, a renowned off-Broadway organization.

She also began appearing in national commercials and off-Broadway shows—including the 1991 comedy "Ruthless," based on the 1956 thriller "The Bad Seed."

At age 11, Spears was finally old enough to earn a spot on "The Mickey Mouse Club." After two years of performing on the show, she returned to Kentwood for one completely normal year of high school at age 14.

"It was fun for a while, but I started getting itchy to get out again and see the world," she says.

With that, she once again went to New York to pursue her ultimate goal of becoming a pop star.

"It's what I always wanted to do since I was little," she says. At age 15, an audition for an all-girl vocal group spurred the already-seasoned performer to develop a solo career as a pop singer and continue her high school studies with tutors. It was while she was preparing demos that she grabbed the attention of Jeff Fenster, Jive's senior VP of A&R.

"I got a one-song demo from her manager, Larry Rudolph," he says. "She sang over an instrumental that wasn't in her key—but I heard something special. Her vocal ability and commercial appeal caught me right away."

He immediately signed Spears to a developmental deal and put her in the studio with Eric Foster White, who has produced and written material for Boyzone, Hi-Five, and Whitney Houston, among others.

"They came up with some incredible stuff," Fenster says.

After being signed to an album deal, the artist divided her time between sessions with White and Sweden's Cheiron Productions team, which includes Martin and Per Magnusson, among several others.

"It came together rather quickly—unusually so for a pop album," Fenster says. "It was a case of good chemistry among a group of very talented people. The writers and producers immediately saw what we at the label did: Britney is a star."

As the success of ". . . Baby One More Time" builds, that view of Spears is shared by more and more people. The single's videoclip, directed by Nigel Dick, has recently been added to active rotation on MTV—and it has tweaked the attention of modeling agencies. All of this suits Spears just fine.

"I've been working toward this moment for a long time," she says. "I just want to keep on building and building."

TO OUR READERS

Words & Deeds will return in the Dec. 26 issue.

Hot Rap Singles™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE / IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
				No. 1	
1	2	2	7	**PUSHIN' WEIGHT** (C) (D) (T) PRIORITY 53456	◆ ICE CUBE FEAT. MR. SHORT KHOP 3 weeks at No. 1
2	3	3	4	**GHETTO COWBOY** (C) (D) MO THUGS/RUTHLESS 1707/RELATIVITY	◆ MO THUGS FAMILY FEAT. BONE THUGS-N-HARMONY
3	1	1	6	**DOO WOP (THAT THING)** (C) (D) (T) (V) (X) RUFFHOUSE 78868/COLUMBIA	◆ LAURYN HILL
4	7	5	7	**WHATCHA WANNA DO?** (C) (D) (T) NO LIMIT 53472/PRIORITY	◆ MIA X FEAT. CHARLIE WILSON
5	9	7	6	**MONEY'S JUST A TOUCH AWAY** (C) (D) (T) HOW BANGIN' 53021/PRIORITY	◆ MACK 10 FEAT. GERALD LEVERT
6	6	4	14	**SUPERTHUG (WHAT WHAT)** (C) (D) (T) PENALTY 0[illegible]/TOMMY BOY	◆ NOREAGA
7	12	11	12	**INVASION OF THE FLAT BOOTY B*****S** (C) (D) (T) SHORT 42543/JIVE	TOO SHORT
8	4	8	9	**BETTER DAYS** (C) (D) (T) PAYDAY/LONDON 570258/ISLAND	◆ WC FEATURING JON B.
9	11	6	8	**DON'T LET IT GO TO YOUR HEAD** (C) (D) ARISTA 13571	◆ BRAND NUBIAN
10	8	—	2	**TAKE IT THERE** (C) (D) (T) MCA 55502	◆ NONCHALANT FEATURING RAMPAGE
11	18	14	5	**ENJOY YOURSELF** (C) (D) (T) KEDAR 58[illegible]2/UNIVERSAL	◆ A+
12	10	9	9	**UNCUT, PURE** (C) (D) (T) THE LABEL/BLACKHEART 371700/MERCURY	◆ BIG OADDY KANE
13	20	17	15	**STILL A G THANG** (C) (D) (T) NO LIMIT 53450/PRIORITY	◆ SNOOP DOGG
14	16	10	5	**THE REAL ONE** (C) (D) (T) LIL' JOE 889	◆ THE 2 LIVE CREW FEATURING ICE-T
15	26	15	21	**LOOKIN' AT ME ●** (C) (D) (T) (X) BAD BOY 79176/ARISTA	◆ MASE FEATURING PUFF DADDY
16	17	19	4	**CROSSTOWN BEEF** (C) (D) (T) RAWKUS 168	MEDINA GREEN
17	31	27	11	**LOST IN LOVE** (C) (D) NASTYBOY 0137/UPSTAIRS	NASTYBOY KLICK
18	19	16	10	**JUST THE TWO OF US** (M) (T) (X) COLUMBIA 79038*	◆ WILL SMITH
				GREATEST GAINER	
19	35	35	6	**JUST OON'T GIVE A F***** (C) (D) (M) (T) (X) WEBB[illegible]ERMATH 97044/INTERSCOPE	EMINEM
20	23	12	8	**THE STREET MIX** (C) (D) (T) BIV 10 [illegible]/MOTOWN	◆ MAG 7
21	22	40	4	**TRAVELLIN' MAN** (C) (D) (T) RELATIVITY [illegible]734	◆ DJ HONDA FEATURING MOS DEF
22	43	34	18	**GOODBYE TO MY HOMIES** (C) (D) (T) NO LIMIT 53326/PRIORITY	◆ MASTER P FEAT. SILKK THE SHOCKER, SONS OF FUNK AND MO B. DICK
23	41	37	25	**COME WITH ME ▲** (C) (D) (M) (T) (X) EPIC 78954	◆ PUFF OADDY FEAT. JIMMY PAGE
24	5	13	10	**TOPS OROP** (C) (D) WRECKSHOP 2221	FAT PAT
25	37	33	23	**WOOF WOOF** (C) (D) (T) QUALITY/ASOUND/ATLANTIC 84123/AG	◆ THE 69 BOYZ
26	29	26	17	**DEFINITION** (C) (D) (T) RAWKUS 173	◆ MOS DEF & KWELI ARE BLACK STAR
27	14	23	38	**THROW YO HOOD UP** (C) (D) [illegible]OC 'N UP 734	MR. MONEY LOC FEAT. ABOVE THE LAW
28	21	28	3	**DANGEROUS GROUNDS** (T) DEF JAM 566517*/MERCURY	METHOD MAN (FEAT. STREETLIFE)
29	NEW ▶		1	**ADRENALINE** (T) MCA 55[illegible]4*	◆ THE ROOTS
30	13	42	18	**NEVER ENOUGH** (C) (D) RUGLEY [illegible]05	5CENT FEATURING SH'KILLA
31	34	31	14	**I AIN'T HAVIN' THAT** (C) (D) (T) DUCK DOWN 53324/PRIORITY	◆ HELTAH SKELTAH FEAT. STARANG WONDAH OF O.G.C. & DOC HOLIDAY
32	39	30	13	**DR. GREENTHUMB** (T) (X) RUFFHOUSE 79024*/COLUMBIA	CYPRESS HILL
33	NEW ▶		1	**C.I.A.** (T) RAWKUS 183*	LYRICIST LOUNGE ALL-STARS
34	44	41	7	**YEAH YEAH YEAH** (C) (D) (T) RESTLESS [illegible]2988	◆ DOWN SOUTH PLAYERS
35	30	21	14	**'98 THUG PARADISE** (C) (D) (T) [illegible]OU H O[illegible] A 341077	TRAGEDY, CAPONE, INFINITE
36	NEW ▶		1	**MIDDLE FINGER U** (T) MCA 55516	◆ SAUCE MONEY
37	24	47	3	**HOT SPOT** (T) VIOLATOR/DEF JAM 566499*/MERCURY	◆ FOXY BROWN
38	27	39	3	**RAISED IN THA HOOD** (C) (D) STREET INSTITUTE 6001/SAGESTONE	VOLUME 10 FEAT. MR. NONSTOP AND KOKANE
39	40	32	21	**WHAT U SEE IS WHAT U GET** (C) (D) (T) LOUD 65507/RCA	◆ XZIBIT
40	45	—	2	**OOIN' IT LIVE** (C) (D) (T) FATT SAK 0005	BIG MACK
41	RE-ENTRY		37	**RAISE THE ROOF ●** (C) (D) (M) (T) (X) LUKE [illegible]722250/ISLAND	◆ LUKE FEAT.G NO GOOD BUT SO GOOD
42	25	29	4	**GET AT ME** (C) (D) TIGER/INTERSOUND 9545/PLATINUM	◆ MONIE FEATURING KANE & ABEL
43	28	18	3	**RUFF RYDERS' ANTHEM** (T) RUFF RYDERS/DEF JAM 566217*/MERCURY	◆ DMX
44	RE-ENTRY		72	**HOW DO U WANT IT/CALIFORNIA LOVE ▲²** (C) (D) (M) (T) (X) DEATH ROW/INTERSCOPE 854652/ISLAND	◆ 2PAC (FEAT. KC AND JOJO)
45	RE-ENTRY		28	**TURN IT UP (REMIX)/FIRE IT UP ●** (C) (D) (T) (X) ELEKTRA [illegible]04/EEG	◆ BUSTA RHYMES
46	36	24	6	**HARD KNOCK LIFE (GHETTO ANTHEM)** (T) DEF JAM [illegible]/MERCURY	◆ JAY-Z
47	15	20	3	**WHO LET THE DOGS OUT?** (C) (D) WINSPAN 0002	CHUCK SMOOTH
48	46	43	11	**CAN I GET A...** (T) DEF JAM 567683*/MERCURY	◆ JAY-Z FEAT. AMIL (OF MAJOR COINZ) AND JA
49	50	38	18	**BANANAS [WHO YOU GONNA CALL?]** (C) (D) FLAVOR UNIT 860814/MOTOWN	◆ QUEEN LATIFAH FEAT. APACHE
50	32	22	11	**DEADLY ZONE** (C) (D) (T) TYT 50[illegible]NOTRAX 8515/TVT	◆ BOUNTY KILLER FEAT. MOBB DEEP & RAPPIN' NOYD

Records with the greatest sales gains this week. ◆Videoclip availability ●Recording Industry Association of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units. Catalog no. is for CD single. *Asterisk indicates catalog number is for cassette single; CD single unavailable. (C) Cassette single availability. (D) CD single availability. (M) Cassette maxi-single availability. (T) Vinyl maxi-single availability. (V) Vinyl single availability. (X) CD maxi-single availability.

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Hot R&B Airplay™

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 102 R&B stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used in the Hot R&B Singles chart.

THIS WEEK	LAST WEEK	WEEKS ON	TITLE / ARTIST (IMPRINT/PROMOTION LABEL)
1	1	14	◄ NO. 1 ► NOBODY'S SUPPOSED TO BE HERE / DEBORAH COX (ARISTA) 3 wks at No. 1
2	2	14	CAN I GET A... / JAY-Z FEAT. AMIL (OF MAJOR COINZ) AND JA (DEF JAM)
3	4	13	LOVE LIKE THIS / FAITH EVANS (BAD BOY/ARISTA)
4	3	18	DOO WOP (THAT THING) / LAURYN HILL (RUFFHOUSE/COLUMBIA)
5	7	9	THESE ARE THE TIMES / DRU HILL (UNIVERSITY/ISLAND)
6	8	17	HOW DEEP IS YOUR LOVE / DRU HILL FEAT. REDMAN (UNIVERSITY/ISLAND/DEF JAM)
7	5	11	HARD KNOCK LIFE (GHETTO ANTHEM) / JAY-Z (ROC-A-FELLA/DEF JAM)
8	9	15	LATELY / DIVINE (PENDULUM/RED ANT)
9	8	8	HAVE YOU EVER? / BRANDY (ATLANTIC)
10	12	8	HOME ALONE / R. KELLY FEAT. KEITH MURRAY (JIVE)
11	15	4	CHANGES / 2PAC (AMARU/DEATH ROW/INTERSCOPE)
12	10	14	LEAN ON ME / KIRK FRANKLIN (GOSPO CENTRIC/INTERSCOPE)
13	11	11	ANGEL IN DISGUISE / BRANDY (ATLANTIC)
14	19	9	TRIPPIN' / TOTAL (FEAT. MISSY ELLIOTT) (BAD BOY/ARISTA)
15	13	8	ROSA PARKS / OUTKAST (LAFACE/ARISTA)
16	20	7	FADED PICTURES / CASE FEATURING JOE (DEF JAM)
17	21	8	ANGEL OF MINE / MONICA (ARISTA)
18	14	23	THE FIRST NIGHT / MONICA (ARISTA)
19	42	4	TAKE ME THERE / BLACKSTREET & MYA FEAT. MASE & BLINKY BLINK (INTERSCOPE)
20	18	11	LOVE ME / 112 FEATURING MASE (BAD BOY/ARISTA)
21	22	7	HERE WE COME / TIMBALAND FEAT. MISSY ELLIOTT & MAGOO (BLACKGROUND/ATLANTIC)
22	17	29	FRIEND OF MINE / KELLY PRICE (T-NECK/ISLAND)
23	23	40	GOTTA BE / JAGGED EDGE (SO SO DEF/COLUMBIA)
24	29	12	ALL THE PLACES (I WILL KISS YOU) / AARON HALL (MCA)
25	18	28	CAN'T TAKE MY EYES OFF OF YOU / LAURYN HILL (RUFFHOUSE/COLUMBIA)
26	32	47	TOO CLOSE / NEXT (ARISTA)
27	38	2	HEARTBREAK HOTEL / WHITNEY HOUSTON FEAT. FAITH EVANS AND KELLY PRICE (ARISTA)
28	28	34	THE ONLY ONE FOR ME / BRIAN MCKNIGHT (MOTOWN)
29	25	21	MOVIN' ON / MYA FEAT. SILKK THE SHOCKER (UNIVERSITY/INTERSCOPE)
30	27	20	HOW'S IT GOIN' DOWN / DMX (FEAT. FAITH EVANS) (RUFF RYDERS/DEF JAM)
31	26	28	ARE YOU THAT SOMEBODY? / AALIYAH (BLACKGROUND/ATLANTIC)
32	35	21	MY LITTLE SECRET / XSCAPE (SO SO DEF/COLUMBIA)
33	24	23	I STILL LOVE YOU / NEXT (ARISTA)
34	36	40	THEY DON'T KNOW / JON B (YAB YUM/550 MUSIC/EPIC)
35	33	15	I DO (WHATCHA SAY BOO) / JON B. (YAB YUM/550 MUSIC/EPIC)
36	58	2	WHEN A WOMAN'S FED UP / R. KELLY (JIVE)
37	34	15	HALF ON A BABY / R. KELLY (JIVE)
38	41	22	SO INTO YOU / TAMIA (QWEST/WARNER BROS.)
39	31	23	THINKIN' BOUT IT / GERALD LEVERT (EASTWEST/EEG)
40	39	8	WHEN YOU BELIEVE / WHITNEY HOUSTON AND MARIAH CAREY (ARISTA/COLUMBIA/DREAMWORKS)
41	40	8	NOTHING EVEN MATTERS / LAURYN HILL FEAT. D'ANGELO (RUFFHOUSE/COLUMBIA)
42	37	19	STAY / THE TEMPTATIONS (MOTOWN)
43	—	1	EX-FACTOR / LAURYN HILL (RUFFHOUSE/COLUMBIA)
44	43	20	GOD'S GRACE / TRIN-I-TEE 5:7 (B-RITE/INTERSCOPE)
45	71	2	HA / JUVENILE (CASH MONEY/UNIVERSAL)
46	45	15	DAYS LIKE THIS / KENNY LATTIMORE (COLUMBIA)
47	49	2	MONEY, CASH, H**S / JAY-Z (FEAT. DMX) (ROC-A-FELLA/DEF JAM)
48	54	7	TALK SHOW SHHH! / SHAE JONES (M3/UNIVERSAL)
49	47	17	SUPERTHUG (WHAT WHAT) / NOREAGA (PENALTY/TOMMY BOY)
50	44	9	CHA CHA CHA / FLIPMODE SQUAD (FLIPMODE/ELEKTRA/EEG)
51	72	19	RUFF RYDERS' ANTHEM / DMX (RUFF RYDERS/DEF JAM)
52	46	37	STILL NOT A PLAYER / BIG PUNISHER FEATURING JOE (LOUD)
53	74	3	SECRET LOVE / KELLY PRICE (T-NECK/ISLAND)
54	59	4	TAKING EVERYTHING / GERALD LEVERT (EASTWEST/EEG)
55	61	14	WE CAN FREAK IT / KURUPT (ANTRA/A&M)
56	48	31	MAKE IT HOT / NICOLE FEAT. MISSY ELLIOTT & MOCHA (THE GOLD MIND/EASTWEST/EEG)
57	30	17	BEAUTIFUL / MARY J. BLIGE (FLYTE TYME/MCA)
58	60	2	SWEET LADY / TYRESE (RCA)
59	62	3	PUSHIN' WEIGHT / ICE CUBE FEAT. MR. SHORT KHOP (PRIORITY)
60	56	52	ALL MY LIFE / K-CI & JOJO (MCA)
61	66	3	IT'S NOT RIGHT BUT IT'S OKAY / WHITNEY HOUSTON (ARISTA)
62	68	4	BOY YOU KNOCK ME OUT / TATYANA ALI FEAT. WILL SMITH (MJJ/WORK/EPIC)
63	73	2	HOT SPOT / FOXY BROWN (VIOLATOR/DEF JAM)
64	—	1	SILLY HO / TLC (LAFACE/ARISTA)
65	—	1	GIMME SOME MORE / BUSTA RHYMES (FLIPMODE/ELEKTRA/EEG)
66	—	1	THIS IS MY PROMISE / THE TEMPTATIONS (MOTOWN)
67	50	17	TOUCH IT / MONIFAH (UPTOWN/UNIVERSAL)
68	57	74	YOU MAKE ME WANNA... / USHER (LAFACE/ARISTA)
69	65	7	VIRGIN / CHICO DEBARGE (KEDAR/UNIVERSAL)
70	51	32	THE BOY IS MINE / BRANDY & MONICA (ATLANTIC)
71	52	16	COME AND GET WITH ME / KEITH SWEAT FEAT. SNOOP DOGG (ELEKTRA/EEG)
72	—	4	WHEN YOU GET HOME / MONTELL JORDAN (DEF JAM)
73	—	1	HAND IN HAND / DJ QUIK (ARISTA)
74	55	13	SWEETHEART / JD & MARIAH CAREY (SO SO DEF/COLUMBIA)
75	64	58	I GET LONELY / JANET (FEAT. BLACKSTREET) (VIRGIN)

◯ Records with the greatest airplay gains. © 1998 Billboard/BPI Communications.

HOT R&B RECURRENT AIRPLAY

THIS WEEK	LAST WEEK	WEEKS ON	TITLE / ARTIST (IMPRINT/PROMOTION LABEL)
1	2	2	MONEY AIN'T A THANG / JD FEAT. JAY Z (SO SO DEF/COLUMBIA)
2	1	12	ANYTIME / BRIAN MCKNIGHT (MOTOWN)
3	6	13	IT'S ALL ABOUT ME / MYA & SISQO (UNIVERSITY/INTERSCOPE)
4	3	4	IT AIN'T MY FAULT / SILKK THE SHOCKER FEAT. MYSTIKAL (NO LIMIT/PRIORITY)
5	7	4	TOP OF THE WORLD / BRANDY (FEATURING MASE) (ATLANTIC)
6	4	2	HORSE & CARRIAGE / CAM'RON FEAT. MASE (UNTERTAINMENT/EPIC)
7	—	1	SAME OL' G / GINUWINE (BLACKGROUND/ATLANTIC)
8	15	36	PUT YOUR HANDS WHERE MY EYES COULD SEE / BUSTA RHYMES (ELEKTRA/EEG)
9	20	59	ONLY YOU / 112 FEAT. THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)
10	8	16	NO, NO, NO / DESTINY'S CHILD (COLUMBIA)
11	10	33	EVERYTHING / MARY J. BLIGE (MCA)
12	9	14	NICE & SLOW / USHER (LAFACE/ARISTA)
13	16	43	MO MONEY MO PROBLEMS / THE NOTORIOUS B.I.G. (FEAT. PUFF DADDY & MASE) (BAD BOY/ARISTA)
14	14	14	BE CAREFUL / SPARKLE (ROCK LAND/INTERSCOPE)
15	18	26	MY BODY / LSG (EASTWEST/EEG)
16	21	4	IT'S ABOUT TIME / PUBLIC ANNOUNCEMENT (A&M)
17	13	5	MY WAY / USHER (LAFACE/ARISTA)
18	17	17	WHAT YOU WANT / MASE (FEAT. TOTAL) (BAD BOY/ARISTA)
19	11	32	WHAT ABOUT US / TOTAL (LAFACE/ARISTA)
20	5	15	A ROSE IS STILL A ROSE / ARETHA FRANKLIN (ARISTA)
21	—	8	LOST ONES / LAURYN HILL (RUFFHOUSE/COLUMBIA)
22	—	11	BEEN AROUND THE WORLD / PUFF DADDY & THE FAMILY (BAD BOY/ARISTA)
23	24	13	LET'S RIDE / MONTELL JORDAN FEAT. MASTER P & SILKK THE SHOCKER (DEF JAM)
24	22	9	NO GUARANTEE / CHICO DEBARGE (KEDAR/UNIVERSAL)
25	—	1	LOOKIN' AT ME / MASE FEAT. PUFF DADDY (BAD BOY/ARISTA)

Recurrents are titles which have appeared on the Hot R&B Singles chart for more than 20 weeks and have dropped below the top 50.

R&B SINGLES A-Z

TITLE (Publisher – Licensing Org.) Sheet Music Dist.

73 **ADRENALINE**
45 **ALL MY LIFE/DON'T RUSH (TAKE LOVE SLOWLY)** (EMI April, ASCAP/Cord Kayla, ASCAP/Hee Bee Doomit, ASCAP/2 Big Prod., ASCAP/WB, ASCAP) HL/WBM
11 **ALL THE PLACES (I WILL KISS YOU)** (Tenyor, BMI/Nate Love's, BMI/MCA, ASCAP/Jamron, ASCAP/BMG, ASCAP/Slack A.O., ASCAP) HL
80 **AS LONG AS I LIVE** (Mike's Rap, BMI)
51 **BETTER DAYS** (Base Pipe, ASCAP/Woopitewoo, ASCAP/Copyright Control/Amazement, BMI/WB, ASCAP)
94 **B.O.B.B.Y.** (Ramecca, BMI/Careers-BMG, BMI)
41 **THE BOY IS MINE** (EMI Blackwood, BMI/Bran-Bran, BMI/EMI April, ASCAP/Fred Jerkins III, BMI/Ensign, BMI/Hench, BMI) HL
90 **BREAKFAST IN BED** (Fnerson, BMI/EMI Blackwood)
7 **CAN I GET A...** (Lil Lu Lu, BMI/DJ Irv, BMI/Ja, BMI/EMI Blackwood, BMI) HL
28 **CAN'T GET ENOUGH** (Maxway, ASCAP/First Echo, ASCAP/Youngson, BMI/Echo First, BMI)
49 **CHEAPSKATE (YOU AIN'T GETTIN' NADA)** (Chrysalis, ASCAP/Ubiquity, ASCAP)
24 **COME AND GET WITH ME** (Keith Sweat, ASCAP/EMI April, ASCAP/Wiz, BMI) HL
71 **CROSSTOWN BEEF** (Medina Sound, BMI/Jashiya, BMI/EMI Blackwood, BMI)
87 **DANCE WIT ME** (Jobete, ASCAP/Stone Diamond, ASCAP/Takin' Care Of Business, BMI)
54 **DANGEROUS GROUNDS** (Wu-Tang, BMI/Careers-BMG, BMI/Diggs Family, BMI)
62 **DAYDREAMIN'** (Rodney Jerkins, BMI/EMI Blackwood, BMI/Ensign, BMI/Bow Down, BMI/Gunz, BMI/LeShawn Daniels, ASCAP/EMI April, ASCAP/MCA, ASCAP) HL
97 **DEFINITION** (Medina Sound, BMI/Pen Skills, BMI/DJ Hi-Tek, BMI/EMI Blackwood, BMI) HL
89 **DON'T LET IT GO TO YOUR HEAD** (Rushtown, ASCAP/Texgram, ASCAP/Warner-Tamerlane, BMI) WBM
4 **DOO WOP (THAT THING)** (Sony/ATV Tunes, ASCAP/Obverse Creation, ASCAP) HL
70 **DO YOU FEEL ME? (...FREAK ME)** (Fred Jerkins III, BMI/Ensign, BMI/Lashawn Daniels, BMI/AKS Muzik, BMI/Spucko, BMI/Yemi Babatunde, BMI/JR, BMI/Zomba, ASCAP)
46 **(DO YOU) WANNA RIDE** (Co-T, ASCAP/Copyright Control)
78 **DR. GREENTHUMB** (Soul Assassins, ASCAP/Hits From Da Bong, ASCAP/BMG, ASCAP) HL
56 **ENJOY YOURSELF** (Valentine, ASCAP/Niggazzfrowsey, ASCAP/EMI April, ASCAP)
84 **FIND A WAY** (Zomba, ASCAP/Jazz Merchant, ASCAP/Ephcey, ASCAP/PolyGram International, ASCAP/MCA, ASCAP/Universal, ASCAP/Towa Tei, ASCAP/Babel Gilberto, ASCAP) HL/WBM
13 **THE FIRST NIGHT** (So So Def, ASCAP/EMI April, ASCAP/Marshar, ASCAP/Jobete, ASCAP) HL
61 **FREE** (Kee-Dnck, BMI/Warner-Tamerlane, BMI/Black Eye, ASCAP/WB, ASCAP)
14 **FRIEND OF MINE** (The Price Is Right, BMI/Music Corp. Of America, BMI/Steven A. Jordan, ASCAP/Sony/ATV Tunes, ASCAP/Dub's World, ASCAP/HGL, ASCAP/For Chase, ASCAP/Hit Co. South, ASCAP) HL
77 **GET AT ME** (Ninth Street Tunnel, BMI/Sony/ATV Songs, BMI/NTL, ASCAP/It's A Girl, Not A Boy, ASCAP/Ahmad's World, ASCAP/LORAD, ASCAP)
19 **GHETTO COWBOY** (Mo Thugs, ASCAP/Siet, ASCAP/Layzie Bone, ASCAP/EMI April, ASCAP)
20 **GOTTA BE** (So So Def, ASCAP/EMI April, ASCAP/Them Damn Twins, ASCAP/Slack A.D., ASCAP/BMG, ASCAP) HL
10 **HARD KNOCK LIFE (GHETTO ANTHEM)** (Lil Lu Lu, BMI/EMI Blackwood, BMI/45, ASCAP/Instantly, ASCAP/WB, ASCAP/Helene Blue, ASCAP/MPL Communications, ASCAP) HL/WBM
17 **HOLD ME** (Not Listed)
43 **HOT SPOT** (Lil Lu Lu, BMI/DJ Irv, BMI)
8 **HOW DEEP IS YOUR LOVE** (Sony/ATV Songs, BMI/Music Everyone Craves, BMI/North Avenue, ASCAP/EMI April, ASCAP/Nyrraw, ASCAP/Da Ish, ASCAP/Funky Noble, ASCAP/Famous, ASCAP) HL
26 **HOW'S IT GOIN' DOWN** (Boomer X, ASCAP/Pent-1, ASCAP/Dead Game, ASCAP)
80 **I AIN'T HAVIN' THAT** (Disagreeable, ASCAP/Mr. Maldu, ASCAP/The Boy Toy, ASCAP/Ron Real Muzack, ASCAP/Jazz Merchant, ASCAP/Zomba, ASCAP/Famous, ASCAP) HL/WBM
31 **I DO (WHATCHA SAY BOO)** (Sony/ATV Songs, BMI/Yab Yum, BMI/Vibzelect, BMI)
91 **IF I CAN'T HAVE YOU** (JNS, BMI)
48 **I GET LONELY** (Black Ice, BMI/EMI April, ASCAP/Flyte Tyme, ASCAP) HL/WBM
95 **I'M THE ONLY PLAYER** (Chaska, BMI/Warner Chappell, BMI)
9 **I'M YOUR ANGEL** (Zomba, BMI/R.Kelly, BMI)
80 **INCREDIBLE** (Zomba, ASCAP/Erick Sermon, ASCAP/Illbabc, ASCAP/Def Jam, ASCAP/LL Cool J, ASCAP/Unichappell, BMI/PolyGram, BMI/Dynatone, BMI)
55 **INVASION OF THE FLAT BOOTY B*****S** (Zomba, BMI/Srand, BMI/Erick Sermon, ASCAP/Zomba, ASCAP/Neutral Gray, BMI/Original JB, BMI) WBM
15 **I STILL LOVE YOU** (Uh, Oh, ASCAP/Lil Tweet, ASCAP/Honey [illegible] ASCAP/Warner-Tamerlane, BMI/Keer, BMI/Sony/ATV Songs, BMI) HL/WBM
100 **IT'S ALRIGHT** (Lil Lu Lu, BMI/Boogie Dash, ASCAP/GRE, ASCAP/WB, ASCAP/Bleu Disque, ASCAP/Andes, ASCAP/BMG, ASCAP/EMI Blackwood, BMI) HL/WBM
99 **I WASN'T WITH IT** (Browntown Sound, BMI/Yab Yum, BMI/Sony/ATV Songs, BMI/Chile, BMI/Mandalieu, BMI/Irving, BMI/I Just Wanna Play Music, BMI/PolyGram, BMI) HL/WBM
66 **JUST THE TWO OF US** (Antisia, ASCAP/Bluerig, ASCAP)
58 **THE LADY, HER LOVER AND LORD** (T.D. Jakes, ASCAP/Meadowgreen, ASCAP/D, ASCAP/EMI Christian, ASCAP)
2 **LATELY** (Tony Roy, BMI/Slav TuTu Five, BMI/Howcott, BMI/Irving, BMI/Hitco, BMI/Hit Street, BMI/Windswept Pacific, BMI) WBM
79 **LET IT RAIN** (Rockwood, BMI/Gensong, BMI/Dream Factory, BMI)
90 **LET ME GO...RELEASE ME** (Spanish Ghetto Diamond, BMI/Jumping Bean, BMI/Stone Jam, BMI/Warner Chappell, BMI/Hold Up, BMI/Neza, BMI/Jelly's Jams, BMI)
42 **LET ME RETURN THE FAVOR** (God's Cryin', ASCAP/Ghetto Fabulous, ASCAP)
75 **LIZARD-LIZARD** ()
57 **LOST IN LOVE** (Marco A. Cardenas, ASCAP/Upstairs, ASCAP)
3 **LOVE LIKE THIS** (Chyna Baby, BMI/Janice Combs, BMI/EMI Blackwood, BMI/Brother-4-Brother, ASCAP/Smokin' 4 Life, BMI/Bernard's Other, BMI/Warner-Tamerlane, BMI/Tommy Jymi, BMI) HL/WBM
9 **LOVE ME** (Reztee, ASCAP/Kalinmia, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/M. Betha, ASCAP) HL
40 **MAKE IT HOT** (Mass Confusion, ASCAP)
62 **MIDDLE FINGER U** (MCA/ASCAP)
33 **MONEY'S JUST A TOUCH AWAY** (WB, ASCAP/Real N' Ruff, ASCAP/Divided, BMI/Zomba, ASCAP/I Dream Of Beats, ASCAP/Hard To Oppose, ASCAP/Bush Burnin', ASCAP/MCA, ASCAP) HL/WBM
25 **MOVIN' ON** (WB, ASCAP/D. Extraodinary, ASCAP/Da Ish, ASCAP/North Star, ASCAP/Urban Warfare, ASCAP/WYZ Girl, ASCAP) WBM
16 **MY LITTLE SECRET** (So So Def, ASCAP/EMI April, ASCAP/Juicy Time, ASCAP/Air Control, ASCAP/Slack A.D., ASCAP/BMG, ASCAP) HL
89 **NEVER ENOUGH** (du Boc And Dale, BMI/RLP, BMI)
72 **NOBODY ELSE** (Harrindur, BMI/Joe Public, BMI/Zovektion, ASCAP/BMG, ASCAP) HL
1 **NOBODY'S SUPPOSED TO BE HERE** (Wixen, ASCAP/Famous, ASCAP) HL
74 **NO DOUBT** (Warner-Tamerlane, BMI)
44 **ONLY YOU** (Yelrahc, BMI/Irving, BMI) WBM
12 **PUSHIN' WEIGHT** (Gangsta Boogie, ASCAP/WB, ASCAP/Trebae, ASCAP/Chocolate Thunder, ASCAP) WBM
92 **RAISED IN THA HOOD** (Clever Comm, ASCAP/Code 124, ASCAP/Volume 10, ASCAP)
89 **THE REAL ONE** (Lil' Joe Wein, BMI/Rhyme Syndicate, ASCAP)
38 **RUFF RYDERS' ANTHEM** (Boomer X, ASCAP/Dead Game, ASCAP)
23 **SO INTO YOU** (Plus 1, ASCAP/Jobete, ASCAP/Cambrae, ASCAP/Libren, ASCAP/Brenda Richie, ASCAP) CLM/HL
67 **SOMEBODY TO LOVE** (Acabe, ASCAP/Michael Moody's Universe, ASCAP/EMI April, ASCAP/Justin Combs, ASCAP/Dakoda House, ASCAP)
38 **SPLACKAVELLIE** (Pepperdrive, BMI)
52 **STILL A G THANG** (My Own Chit, BMI/Cina, ASCAP)
36 **STILL NOT A PLAYER** (Let Me Show You, ASCAP/Joe Cartagena, ASCAP/Jelly Jams, ASCAP/Sounds Of Da Red Drum, ASCAP/Almo, ASCAP/Rutland Road, ASCAP/Foray, SESAC/1972, SESAC) WBM
53 **STRAWBERRY** (Melodeus Fool, ASCAP/WB, ASCAP/GW Jr., ASCAP/Locksmith, ASCAP) WBM
85 **THE STREET MIX** (Hawks Perspective, BMI/ELO, BMI/Jobete, BMI/Stone Diamond, BMI) HL
27 **SUPERTHUG (WHAT WHAT)** (Suite 1202, BMI/Jose Luis Gotcha, BMI/The Waters Of Nazareth, BMI/Chase Chad, ASCAP/Chrysalis, ASCAP/Monster, ASCAP) WBM
63 **TAKE IT THERE** (MCA, ASCAP/ARALC, ASCAP/Sony/ATV Cross Keys, ASCAP/Ninth Street Tunnel, ASCAP)
29 **TALK SHOW SHHH!** (Famous, ASCAP/Hudson Jordan, ASCAP)
83 **TELL ME** (Shocking Vibes, ASCAP/516 Music, ASCAP/I Love Entertainment, BMI/M Double, BMI/Alley Gadfly, BMI/Stan Brown, BMI/Angie Martinez, ASCAP)
80 **THEY DON'T KNOW/ARE U STILL DOWN** (Sony/ATV Songs, BMI/Yab Yum, BMI/Vibzelect, BMI/Tyme For Flyte, BMI/Music Corp. Of America, BMI/Joshua's Dream, BMI/BMG, ASCAP/Black Hispanic, ASCAP) HL
22 **THINKIN' BOUT IT** (2000 Watts, ASCAP/WB, ASCAP/Toni Robi, ASCAP/Divided, BMI/Zomba, BMI) WBM
80 **TIME AFTER TIME** (Relfla, BMI/Sony/ATV Songs, BMI/Dub Notes, ASCAP/WB, ASCAP) HL/WBM
21 **TOO CLOSE** (Naughty, ASCAP/Do What I Gotta, ASCAP/Uh-Oh, ASCAP/Neutral Gray, ASCAP/Pure Love, ASCAP/WB, ASCAP/EMI April, ASCAP) HL/WBM
81 **TOPS DROP** (Takin' Care Of Business, BMI)
34 **TOUCH IT** (Justin Combs, ASCAP/EMI April, ASCAP/Chief Joseph, ASCAP/Sing A Song, ASCAP/WB, ASCAP/Dakoda House, ASCAP) HL/WBM
56 **TOUCH ME** (PolyGram International, ASCAP/Tony Toni Tone, ASCAP/Time Bass, ASCAP/D-Chavis, ASCAP/Mackability, ASCAP/Haa-Sha, ASCAP) HL
78 **TRAVELLIN' MAN** (Sony/ATV Songs, BMI/Medina Sound, BMI/H.Wheeler, ASCAP)
9 **TRIPPIN'** (Mass Confusion, ASCAP/WB, ASCAP/D. Extraodinary, ASCAP/Virginia Beach, ASCAP) WBM
80 **TRU MASTER** (Pete Rock, ASCAP/Ramecca, ASCAP/Careers-BMG, BMI/Diggs Family, BMI/K-Music, BMI)
64 **UNCUT, PURE** (Fantasy, BMI/Irving, BMI/Mamawaulde, ASCAP)
18 **WESTSIDE** (Sony/ATV Tunes, ASCAP/Strickly TQ, ASCAP/EMI Blackwood, BMI/Steady Mobbin', BMI/Ferm, BMI/Four Knights, BMI/Music Corp. Of America, BMI/Neutral Gray, ASCAP) HL
32 **WHATCHA WANNA DO?** (Takin' Care Of Business, BMI/Minder, ASCAP)
85 **WHEN** (Three Five, BMI)
56 **WHERE DEM DOLLAS AT** (Tefnorse, BMI)
37 **WHEREVER YOU GO** (Sure II Hit, ASCAP/WB, ASCAP/Black Panther, BMI/Famous, ASCAP/Ensign, BMI/Melodious Fool, ASCAP) HL/WBM
93 **WHO LET THE DOGS OUT?** (Chuck Smooth, ASCAP/Ful Brook, ASCAP)
80 **YESTERDAY** (Gradington, ASCAP/MCA, ASCAP/Zamar, ASCAP) HL
47 **YOU MAKE ME WANNA...** (EMI April, ASCAP/So So Def, ASCAP/Slack A.D., ASCAP/U.R. IV, ASCAP/BMG, ASCAP) HL

Hot R&B Singles Sales™

Compiled from a national sub-sample of POS (point of sale) equipped key R&B retail stores which report number of units sold to SoundScan, Inc. This data is used in the Hot R&B Singles chart. SoundScan®

THIS WEEK	LAST WEEK	WEEKS ON	TITLE / ARTIST (IMPRINT/PROMOTION LABEL)
1	1	11	◄ NO. 1 ► NOBODY'S SUPPOSED TO BE HERE / DEBORAH COX (ARISTA) 6 wks at No. 1
2	6	2	I'M YOUR ANGEL / R. KELLY & CELINE DION (JIVE)
3	2	14	LATELY / DIVINE (PENDULUM/RED ANT)
4	5	8	TRIPPIN' / TOTAL (FEAT. MISSY ELLIOTT) (BAD BOY/ARISTA)
5	3	5	LOVE LIKE THIS / FAITH EVANS (BAD BOY/ARISTA)
6	9	8	LOVE ME / 112 FEATURING MASE (BAD BOY/ARISTA)
7	8	7	PUSHIN' WEIGHT / ICE CUBE FEAT. MR. SHORT KHOP (PRIORITY)
8	11	4	GHETTO COWBOY / MO THUGS FAMILY (MO THUGS/RUTHLESS/RELATIVITY)
9	7	8	DOO WOP (THAT THING) / LAURYN HILL (RUFFHOUSE/COLUMBIA)
10	4	9	ALL THE PLACES (I WILL KISS YOU) / AARON HALL (MCA)
11	14	11	WESTSIDE / TQ (CLOCKWORK/EPIC)
12	13	2	HOLD ME / BRIAN MCKNIGHT (FEAT. TONE & KOBE BRYANT) (MOTOWN)
13	12	8	CAN'T GET ENOUGH / WILLIE MAX FEAT. RAPHAEL SAADIQ (POOKIE/MOTOWN)
14	20	8	COME AND GET WITH ME / KEITH SWEAT FEAT. SNOOP DOGG (ELEKTRA/EEG)
15	18	11	HOW DEEP IS YOUR LOVE / DRU HILL FEAT. REDMAN (UNIVERSITY/ISLAND/DEF JAM)
16	25	7	WHATCHA WANNA DO? / MIA X FEAT. CHARLIE WILSON (NO LIMIT/PRIORITY)
17	30	18	THE FIRST NIGHT / MONICA (ARISTA)
18	22	19	I STILL LOVE YOU / NEXT (ARISTA)
19	27	8	MONEY'S JUST A TOUCH AWAY / MACK 10 FEAT. GERALD LEVERT (HOO BANGIN/PRIORITY)
20	23	9	MY LITTLE SECRET / XSCAPE (SO SO DEF/COLUMBIA)
21	10	9	WHEREVER YOU GO / VOICES OF THEORY (H.O.L.A./RED ANT)
22	17	3	(DO YOU) WANNA RIDE / REEL TIGHT (G FUNK/RESTLESS)
23	24	14	SUPERTHUG (WHAT WHAT) / NOREAGA (PENALTY/TOMMY BOY)
24	19	9	LET ME RETURN THE FAVOR / ANDREA MARTIN (ARISTA)
25	33	23	SO INTO YOU / TAMIA (QWEST/WARNER BROS.)
26	15	4	ONLY YOU / TAMI DAVIS (RED ANT)
27	37	14	I CAN DO THAT / MONTELL JORDAN (DEF JAM/MERCURY)
28	40	12	INVASION OF THE FLAT BOOTY B*****S / TOO SHORT (SHORT/JIVE)
29	35	18	THINKIN' BOUT IT / GERALD LEVERT (EASTWEST/EEG)
30	16	9	BETTER DAYS / WC FEAT. JON B. (PAYDAY/LONDON/ISLAND)
31	31	8	DON'T LET IT GO TO YOUR HEAD / BRAND NUBIAN (ARISTA)
32	39	23	FRIEND OF MINE / KELLY PRICE (T-NECK/ISLAND)
33	42	15	SPLACKAVELLIE / PRESSHA (TONY MERCEDES/LAFACE/ARISTA)
34	26	2	TAKE IT THERE / NONCHALANT FEAT. RAMPAGE (MCA)
35	44	8	THE LADY, HER LOVER AND LORD / BISHOP T.D. JAKES, SR. (ISLAND)
36	49	5	ENJOY YOURSELF / A+ (KEDAR/UNIVERSAL)
37	28	7	UNCUT, PURE / BIG DADDY KANE (THE LABEL/BLACKHEART/MERCURY)
38	29	7	AS LONG AS I LIVE / DANESHA STARR FEAT. ROME (MOONGRAND JURY/INTERSCOPE)
39	52	7	TALK SHOW SHHH! / SHAE JONES (M3/UNIVERSAL)
40	53	15	STILL A G THANG / SNOOP DOGG (NO LIMIT/PRIORITY)
41	41	19	TOUCH IT / MONIFAH (UPTOWN/UNIVERSAL)
42	51	19	DAYDREAMIN' / TATYANA ALI (MJJ/WORK/EPIC)
43	47	5	THE REAL ONE / THE 2 LIVE CREW FEAT. ICE-T (LIL' JOE)
44	57	17	NOBODY ELSE / TYRESE (RCA)
45	32	11	STRAWBERRY / NICOLE RENEE (ATLANTIC)
46	65	21	LOOKIN' AT ME / MASE FEAT. PUFF DADDY (BAD BOY/ARISTA)
47	48	4	CROSSTOWN BEEF / MEDINA GREEN (RAWKUS)
48	66	29	THE BOY IS MINE / BRANDY & MONICA (ATLANTIC)
49	38	14	YESTERDAY / DEBELAH MORGAN (VAZ/MOTOWN)
50	70	17	TIME AFTER TIME / INOJ (SO SO DEF/COLUMBIA)
51	—	10	LOST IN LOVE / NASTYBOY KLICK (NASTYBOY/UPSTAIRS)
52	50	10	JUST THE TWO OF US / WILL SMITH (COLUMBIA)
53	—	3	JUST DON'T GIVE A F*** / EMINEM (WEB/AFTERMATH/INTERSCOPE)
54	60	8	THE STREET MIX / MAG 7 (BIV 10/MOTOWN)
55	75	26	MY WAY / USHER (LAFACE/ARISTA)
56	34	13	SOMEBODY TO LOVE / LEVI LITTLE (WHITE LABLE)
57	56	2	TRAVELLIN' MAN / DJ HONDA FEAT. MOS DEF (RELATIVITY)
58	68	32	MY ALL/BREAKDOWN / MARIAH CAREY (COLUMBIA)
59	—	1	NO DOUBT / IMAJIN (JIVE)
60	64	14	TOUCH ME / SOLO (PERSPECTIVE/A&M)
61	—	15	GOODBYE TO MY HOMIES / MASTER P FEAT. SILKK THE SHOCKER [illegible] (NO LIMIT/PRIORITY)
62	54	5	DANCE WIT ME / [illegible]
63	—	20	COME WITH ME / PUFF DADDY FEAT. JIMMY PAGE (EPIC)
64	—	36	SAY IT / VOICES OF THEORY (H.O.L.A./RED ANT)
65	21	10	TOPS DROP / FAT PAT (WRECKSHOP)
66	—	21	WOOF WOOF / THE 69 BOYZ (QUADRASOUND/BIG BEAT/ATLANTIC)
67	59	2	FREE / M-DOC FEAT. CRISTINA (INDASOUL/ALEGIA/ICHIBAN)
68	74	17	DEFINITION / MOS DEF & KWELI ARE BLACK STAR (RAWKUS)
69	45	38	THROW YO HOOD UP / MR. MONEY LOC FEAT. ABOVE THE LAW (LOC-N-UP)
70	55	3	DANGEROUS GROUNDS / METHOD MAN (FEAT. STREETLIFE) (DEF JAM)
71	—	1	ADRENALINE / THE ROOTS (MCA)
72	43	8	NEVER ENOUGH / SCENT FEATURING SH'KILLA (RUGLEY)
73	38	7	BREAKFAST IN BED / KINO WATSON (SR/HARVEY/ICHIBAN)
74	—	8	NO FOOL NO MORE / EN VOGUE (WARNER SUNSET/EASTWEST/EEG)
75	—	11	I AIN'T HAVIN' THAT / [illegible]

◯ Records with the greatest sales gains. © 1998 Billboard/BPI Communications and SoundScan, Inc.

Billboard® HOT R&B SINGLES™

DECEMBER 12, 1998

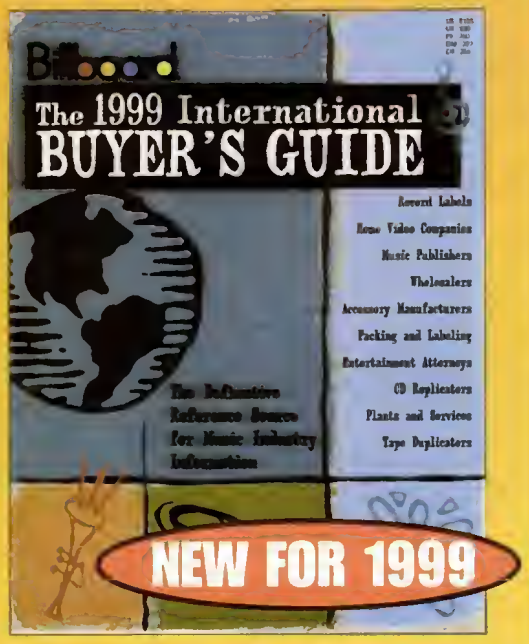
COMPILED FROM A NATIONAL SAMPLE OF R&B RADIO AIRPLAY MONITORED BY BROADCAST DATA SYSTEMS, R&B RADIO PLAYLISTS, AND RETAIL SINGLE SALES COLLECTED, COMPILED, AND PROVIDED BY SoundScan®

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE / PRODUCER (SONGWRITER)	ARTIST / IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
				No. 1		
1	1	1	11	**NOBODY'S SUPPOSED TO BE HERE** ● 6 weeks at No. 1 A.CRAWFORD,M.JORDAN,(S.CRAWFORD,M.JORDAN)	◆ DEBORAH COX (C) (D) (T) (X) ARISTA 13550	1
(2)	2	3	14	**LATELY** ▲ J.HOWCOTT,D.PARKS (W.BAKER,C.KELLY)	◆ DIVINE (C) (D) PENDULUM 15316/RED ANT	1
1	4	4	1	**LOVE LIKE THIS** ● R.LAWRENCE,S.COMBS (F.EVANS,S.CRAWFORD,C.EMERY,B.EDWARDS,N.RODGERS)	◆ FAITH EVANS (C) (D) BAD BOY 73117/ARISTA	1
1	3	7	7	**DOO WOP (THAT THING)** L.HILL (L.HILL)	◆ LAURYN HILL (C) (D) (T) (V) (X) RUFFHOUSE 78669/COLUMBIA	1
(5)	7	7	1	**TRIPPIN'** M.ELLIOTT,D.PEARSON (M.ELLIOTT,D.PEARSON,T.MOSLEY)	◆ TOTAL (FEATURING MISSY ELLIOTT) (C) (D) BAD BOY 79185/ARISTA	6
(6)	19	—	1	**I'M YOUR ANGEL** R.KELLY (R.KELLY)	◆ R. KELLY & CELINE DION (C) (D) (T) (V) JIVE 42557	6
1	6	6	11	**CAN I GET A...** I.GOTTI,LIL' ROB (S.CARTER,I.LORENZO,J.ATKINS,R.MAYS)	◆ JAY-Z FEATURING AMIL (OF MAJOR COINZ) AND JA (T) DEF JAM 567683*	1
1	4	4	11	**HOW DEEP IS YOUR LOVE** ● DUTCH,NOKO,THE N-TITY W.CAMPBELL (R.COLBERT,R.FRIEW,W.CAMPBELL,M.ANDREWS,R.NOBLE)	◆ DRU HILL FEATURING REDMAN (C) (D) (T) UNIVERSITY/ISLAND 572424/DEF JAM	1
6	6	3	8	**LOVE ME** L.BRATHWAITE,IL BRATHWAITE,D.JONES,M.KEITH,Q.PARKER,R.M.SCANDRICK,M.BETHA,L.VANDROSS)	◆ 112 FEATURING MASE (C) (D) BAD BOY 79184/ARISTA	1
(10)	10	10	6	**HARD KNOCK LIFE (GHETTO ANTHEM)** MARK 45 KING (S.CARTER,M.JAMES,C.STROUSE,M.CHARNIN)	◆ JAY-Z (T) ROC-A-FELLA 566493*/DEF JAM	10
11	9	9	7	**ALL THE PLACES (I WILL KISS YOU)** M.SEAL (A.HALL III,M.SEAL)	◆ AARON HALL (C) (D) (T) MCA 55473	7
(12)	18	16	7	**PUSHIN' WEIGHT** N.O.JOE (ICE CUBE,MR. SHORT KHOP,J.JOHNSON)	◆ ICE CUBE FEATURING MR. SHORT KHOP (C) (D) (T) PRIORITY 53456	12
13	13	13	16	**THE FIRST NIGHT** ▲ J.DUPRI (J.DUPRI,T.SAVAGE,M.MCLEOD,P.SAWYER)	◆ MONICA (C) (D) (T) (X) ARISTA 13522	1
18	13	19	23	**FRIEND OF MINE** ● J-DUB,DENT,STEVIE J. (K.PRICE,S.JORDAN,J.WALKER,A.DENT,SEALS,CROFTS)	◆ KELLY PRICE (C) (D) (T) (V) (X) T-NECK 572330/ISLAND	1
15	13	13	19	**I STILL LOVE YOU** ● KAYGEE,D.LIGHTY (K.MUGGAR,P.BROWN,T.TOLBERT,A.CLOWERS,D.LIGHTY,C.LIGHTY,D.BRISTOLL,K.EDMONDS)	◆ NEXT (C) (D) (T) (X) ARISTA 13509	6
18	18	18	4	**MY LITTLE SECRET** J.DUPRI (J.DUPRI,M.SEAL,L.SCOTT)	◆ XSCAPE (C) (D) (T) (X) SO SO DEF 79036/COLUMBIA	2
(17)	18	—	2	**HOLD ME** POKE & TONE (J.MCKNIGHT,S.BARNES,J.C OLIVIER,J.BARNES,K.BARNES)	◆ BRIAN MCKNIGHT (FEATURING TONE & KOBE BRYANT) (C) (D) (T) MOTOWN 860805	28
18	18	18	11	**WESTSIDE** ● M.MOSLEY,F.OUETUNDE,T.QUATES,M.MOSLEY,F.OUETUNDE,J.SAMPLE,R.FORD JR.,K.SIMMONS,J.MOORE,K.WALKER)	◆ TQ (C) (D) (T) CLOCKWORK 79022/EPIC	20
(19)	30	30	4	**GHETTO COWBOY** A.HENDERSON (S.HOWSE,A.HENDERSON,K.GREEN,J.BURKE,F.LINDSEY,R.ANTONIO)	◆ MO THUGS FAMILY FEAT. BONE THUGS-N-HARMONY (C) (D) MO THUGS/RUTHLESS 1707/RELATIVITY	28
24	24	23	18	**GOTTA BE** J.DUPRI (J.DUPRI,B.CASEY,B.CASEY,M.SEAL)	◆ JAGGED EDGE (C) (D) SO SO DEF 79010/COLUMBIA	31
21	26	26	44	**TOO CLOSE** ▲ KAYGEE,D.LIGHTY (K.GIST,D.LIGHTY,R.L.MUGGAR,P.BROWN,R.A.FORD,D.MILLER,J.B.MOORE,K.WALKER)	◆ NEXT (C) (D) (T) (X) ARISTA 13456	1
28	19	13	16	**THINKIN' BOUT IT** ● DELITE (D.ALLAMBY,L.BROWDER,A.ROBERSON,G.LEVERT)	◆ GERALD LEVERT (C) (D) (T) (X) EASTWEST 64091/EEG	2
23	22	22	29	**SO INTO YOU** TIM & BOB (T.KELLEY,B.ROBINSON,TIMAS,L.RICHIE,R.LAPREAD)	◆ TAMIA (C) (D) (V) QWEST 17194/WARNER BROS	1
20	20	13	8	**COME AND GET WITH ME** ● K.SWEAT,WIZ (K.SWEAT,L.MCCALLUM)	◆ KEITH SWEAT FEATURING SNOOP DOGG (C) (D) ELEKTRA 64080/EEG	6
25	23	24	20	**MOVIN' ON** D.PEARSON (D.PEARSON,M.ANDREWS,M.HARRISON)	◆ MYA FEATURING SILKK THE SHOCKER (T) UNIVERSITY 95032*/INTERSCOPE	4
28	24	24	18	**HOW'S IT GOIN' DOWN** PK (E.SERMON,A.FIELDS)	◆ DMX (FEATURING FAITH EVANS) (T) RUFF RYDERS 566243*/DEF JAM	19
27	24	18	14	**SUPERTHUG (WHAT WHAT)** THE NEPTUNES (V.SANTIAGO,P.WILLIAMS,C.HUGO,O.HARRY,C.STEIN)	◆ NOREAGA (C) (D) (T) PENALTY 0237/TOMMY BOY	28
28	24	20	6	**CAN'T GET ENOUGH** L.GRADY (WILLIE MAX,L.GRADY)	◆ WILLIE MAX FEATURING RAPHAEL SAADIQ (C) (D) (T) POOKIE 860848/MOTOWN	20
(29)	33	19	6	**TALK SHOW SHHH!** M.JORDAN,A.CRAWFORD (M.JORDAN,A.CRAWFORD)	SHAE JONES (C) (D) M3 56216/UNIVERSAL	29
30	35	28	46	**THEY DON'T KNOW/ARE U STILL DOWN** ▲ TIM & BOB,T.SHAKUR (JON B.,T.KELLEY,B.ROBINSON,T.SHAKUR,JOHNNY J)	◆ JON B. (C) (D) YAB YUM/550 MUSIC 78793/EPIC	2
31	29	25	8	**I DO (WHATCHA SAY BOO)** JON B. (JON B.)	◆ JON B. (T) YAB YUM/550 MUSIC 79040*/EPIC	18
32	39	32	7	**WHATCHA WANNA DO?** D.DELL,CRAIG B (R.WILSON,O.SCOTT)	◆ MIA X FEATURING CHARLIE WILSON (C) (D) (T) ND UMIT 53459/PRIORITY	32
33	38	31	6	**MONEY'S JUST A TOUCH AWAY** SLICE RHYTHM D.(D.ROLISON,G.LEVERT,S.WADE,D.WELDON,F.JACKSON,B.EASTMOND)	◆ MACK 10 FEATURING GERALD LEVERT (C) (D) (T) HOO BANGIN' 53327/PRIORITY	31
34	37	27	19	**TOUCH IT** J.KNIGHT (J.KNIGHT,SCREWFACE,T.STAHL,J.GUILDBERG)	◆ MONIFAH (C) (D) (T) UPTOWN 56207/UNIVERSAL	9
35	42	30	8	**DON'T LET IT GO TO YOUR HEAD** C.LIGGIO (W.DIXON,L.PECHALUS,D.MURPHY,K.GAMBLE,L.HUFF)	◆ BRAND NUBIAN (C) (D) ARISTA 13571	24
				Greatest Gainer/Airplay		
(36)	51	43	3	**RUFF RYDERS' ANTHEM** SWIZZ (E.SIMMONS,K.DEAN)	◆ OMX (T) RUFF RYDERS 566217*/DEF JAM	36
37	22	29	9	**WHEREVER YOU GO** D.BOTTOMS,M.MCCARY,J.JONES (D.BOTTOMS,M.MCCARY,N.R.HARRIS)	◆ VOICES OF THEORY (C) (D) H.D.L.A. 341075/RED ANT	22
38	43	35	15	**SPLACKAVELLIE** J.CARN (D.JONES,J.CARN)	◆ PRESSHA (C) (D) (T) (X) TONY MERCEDES/LAFACE 24302/ARISTA	14
39	44	37	27	**STILL NOT A PLAYER** KNOBODY (C.RIDS,J.FOSTER,M.WILLIAMS,R.JERKINS,J.TEJEDA,J.THOMAS,J.SKINNER)	◆ BIG PUNISHER FEATURING JOE (C) (D) (T) LOUD 65478*	6
40	41	38	25	**MAKE IT HOT** ● TIMBALAND (M.ELLIOTT)	◆ NICOLE FEAT. MISSY "MISDEMEANOR" ELLIOTT & MOCHA (C) (D) (T) THE GOLD MIND/EASTWEST 64110/EEG	2
41	40	18	29	**THE BOY IS MINE** ▲² R.JERKINS,D.AUSTIN,BRANDY (R.JERKINS,BRANDY,L.DANIELS,F.JERKINS III,J.TEJEDA)	◆ BRANDY & MONICA (C) (D) (T) (V) (X) ATLANTIC 84089	1
42	32	34	9	**LET ME RETURN THE FAVOR** R.JERKINS,T.MASERATI (A.MARTIN,I.MATIAS)	◆ ANDREA MARTIN (C) (D) (T) (X) ARISTA 13541	32
(43)	45	—	2	**HOT SPOT** I.GOTTI,LIL' ROB (S.CARTER,I.LORENZO,R.MAYS)	◆ FOXY BROWN (T) VIOLATOR 566499*/DEF JAM	43
30	31	30	5	**ONLY YOU** G.CHARLEY (G.CHARLEY)	TAMI DAVIS (C) (D) RED ANT 15325	31
36	36	46	18	**ALL MY LIFE/DON'T RUSH (TAKE LOVE SLOWLY)** J.HAILEY,R.BENNETT (J.HAILEY,R.BENNETT,K.HAILEY)	◆ K-CI & JOJO (C) (D) MCA 55420	1
46	48	60	3	**(DO YOU) WANNA RIDE** C.TATUM (C.TATUM,O.JOHNSON & TORRENCE,R.RICE,R.LONG)	◆ REEL TIGHT (C) (D) (T) G-FUNK 72980/RESTLESS	36
28	18	60	69	**YOU MAKE ME WANNA...** ▲ J.DUPRI (J.DUPRI,M.SEAL,U.RAYMOND)	◆ USHER (C) (D) (T) (X) LAFACE 24265/ARISTA	1
46	50	45	31	**I GET LONELY** ● J.JAM,T.LEWIS,J.JACKSON,T.RILEY (J.JACKSON,J.HARRIS III,T.LEWIS,R.ELIZONDO JR.)	◆ JANET (FEATURING BLACKSTREET) (C) (D) (T) (V) (X) VIRGIN 38631	1
(49)	62	57	17	**CHEAPSKATE (YOU AIN'T GETTIN' NADA)** SKI (D.WILLIS,K.HOWELL,S.FORD,M.BRYANT,R.O'FARRALL,R.AYERS)	◆ SPORTY THIEVZ (T) ROC-A-BLOK/RUFFHOUSE 78934*/COLUMBIA	49
(50)	55	55	4	**WHERE DEM DOLLAS AT** HYPNOTIZE MINDS (L.MITCHELL,P.BEAUREGARD,J.HOUSTON)	◆ GANGSTA BOO (T) HYPNOTIZE MINDS 1721*/RELATIVITY	50
51	34	44	9	**BETTER DAYS** JOHNNY "J" (W.CALHOUN,M.THOMPSON,J.WILLIAMS,F.BEVERLY)	◆ WC FEATURING JON B. (C) (D) (T) PAYDAY/LONDON 570258/ISLAND	33
52	58	58	15	**STILL A G THANG** M.WELLS (C.BROADUS,C.WOMACK,M.WELLS)	◆ SNOOP DOGG (C) (D) (T) NO LIMIT 53450/PRIORITY	16
53	47	41	11	**STRAWBERRY** N.RENEE (N.RENEE,G.WASINGTON,JR.,J.BLAKE)	◆ NICOLE RENEE (C) (D) (V) ATLANTIC 84161	41
54	52	42	3	**DANGERDUS GROUNDS** TRUE MASTER (C.SMITH,P.CHARLES,D.HARRIS)	METHOD MAN (FEATURING STREETLIFE) (T) DEF JAM 566517*	42
(55)	70	67	12	**INVASION OF THE FLAT BODTY B*****S** E.SERMON,T.SHAW,E.SERMON,R.SIMMONS,K.WALKER,J.B.MOORE,S.GLASSMAN,J.BRALOWER)	TOO SHORT (C) (D) (T) SHORT 42543/JIVE	41
56	57	52	5	**ENJOY YOURSELF** SUGARLESS (W.MURPHY,G.WILLIAMS)	◆ A+ (C) (D) (T) KEDAR 56212/UNIVERSAL	50
(57)	71	70	11	**LOST IN LOVE** M.C. MAGIC (M.CARDENAS)	NASTYBOY KLICK (C) (D) NASTYBOY 01337/UPTAIRS	57
				Greatest Gainer/Sales		
(58)	73	73	6	**THE LADY, HER LOVER AND LORD** D.LAWRENCE,C.THOMPSON (T.D.JAKES,D.LAWRENCE)	BISHOP T.D. JAKES, SR. (C) (X) ISLAND 572454*	58
59	59	47	14	**TDUCH ME** R.SAADIQ (R.SAADIQ,R.ANDERSON,D.CHAVIS,E.MACK,D.STOKES)	◆ SOLO (C) (D) PERSPECTIVE 587600/A&M	26
60	53	49	7	**AS LONG AS I LIVE** BIG YAM,V.MERRITT (J.WOODS)	◆ OANESHA STARR FEATURING ROME (C) (D) MICON/GRAND JURY 97038/INTERSCOPE	49
(61)	67	80	3	**FREE** M.DOC (D.WILLIAMS,N.WATTS,S.GREEN,H.REDD)	◆ M-DOC FEATURING CRISTINA (C) (D) INDASOUL/ALEXIA 503/ICHIBAN	61
62	69	63	19	**DAYDREAMIN'** ● R.JERKINS,F.JERKINS,L.DANIELS,F.JERKINS III,P.PARKER,S.HAMILTON,D.FAGEN,W.BECKER)	◆ TATYANA ALI (C) (D) (T) MJJ/WORK 78855/EPIC	5
63	56	—	2	**TAKE IT THERE** C.THOMPSON (T.POINTER,T.GRIFFIN,A.CALLAWAY,R.MCNAIRE,K.LEWIS,C.THOMPSON)	◆ NONCHALANT FEATURING RAMPAGE (C) (D) (T) MCA 55502	56
64	60	64	6	**UNCUT, PURE** BIG DADDY KANE (BIG DADDY KANE,E.FLOYD,M.RICE,R.THOMAS)	◆ BIG DADDY KANE (C) (D) (T) THE LABEL/BLACKHEART 371700/MERCURY	60
(65)	65	79	6	**WHEN** EARL & JACK (J.ADAMS,S.POWELL,A.WILLIAMS,F.MASSEY)	◆ ENTOURAGE (C) (D) UN D.NYABLE 0009	65
66	68	65	10	**JUST THE TWO OF US** SAUCE (W.SMITH,B.WITHERS,W.SALTER,R.MACDONALD)	◆ WILL SMITH (M) (T) (X) COLUMBIA 79038*	17
67	54	53	13	**SOMEBDDY TO LDVE** L.UTTLE (L.LITTLE,J.KNIGHT)	◆ LEVI LITTLE (C) (D) (X) WHITE LABLE 85101	43
68	63	56	14	**YESTERDAY** V.BENFORD (V.BENFORD,D.MORGAN)	◆ OEBELAH MORGAN (C) (D) (T) (X) VAZ 860800/MOTOWN	28
69	72	62	5	**THE REAL DNE** M.ROSS,C.WONG WON,C.DIXON (M.ROSS,ICE-T)	◆ THE 2 LIVE CREW FEATURING ICE-T (C) (D) (T) LIL' JOE 899	62
				Hot Shot Debut		
(70)	NEW▶		1	**DO YOU FEEL ME? (...FREAK ME)** F.JERKINS III,F.JERKINS III,L.DANIELS,P.WILLIAMS,SR.,G.SPENCER III,A.FULLER)	MEN OF VIZION M.J/WORK 651/EPIC	70
(71)	77	86	4	**CRDSSTDWN BEEF** POS PLUG WON (D.SMITH,KASH RULE)	MEDINA GREEN (C) (D) (T) RAWKUS 168	71
72	75	66	17	**NDBODY ELSE** JAKE (T.GIBSON,J.CARTER,T.JOB,K.SCOTT,J.R.SAYLES)	◆ TYRESE (C) (D) (T) RCA 65538	12
(73)	NEW▶		1	**ADRENALINE** THE GRAND NEGAZ (T.TROTTER,A.THOMPSON,MA ABDUL-BASST)	◆ THE ROOTS (T) MCA 55514*	73
(74)	NEW▶		1	**NO DOUBT** A.GORDON (L.BELL,C.JAMES)	IMAJIN (T) JIVE 42551*	74
(75)	NEW▶		1	**LIZARD-LIZARD** L.CAMPBELL (T.LATIMER,D.HILL,R.ANDERSON,L.CAMPBELL)	◆ NO GOOD-N-JIGGIE FEATURING LUKE (T) LOUD 65582*	75
(76)	84	—	2	**TRAVELLIN' MAN** C.CONWAY (D.BEZE,K.HONDA,H.WHEELER)	◆ OJ HONDA FEATURING MOS OEF (C) (D) (T) RELATIVITY 1734	76
(77)	78	83	4	**GET AT ME** C.THOMPSON (MONIE L.TITU,R.S DEVAUGHN,KANE & ABEL)	◆ MONIE FEATURING KANE & ABEL (C) (D) TIGER/INTERSOUND 9545/PLATINUM	77
78	79	68	13	**DR. GREENTHUMB** MUGGS (L.MUGGERUD,L.FREESE)	CYPRESS HILL (T) (X) RUFFHOUSE 79024*/COLUMBIA	57
79	80	71	10	**LET IT RAIN** R.VANNELLI (R.VANNELLI,G.JONES,D.ALEXIS)	GLENN JONES (C) SAR 1002*	65
80	81	74	17	**TIME AFTER TIME** ● C.RIDNE (C.LAUPER,R.HYMAN)	◆ INOJ (C) (D) SO SO DEF 79016/COLUMBIA	30
81	46	69	10	**TDPS DRDP** J.SLASH (A.YARBROUGH,J.ELLIS,L.SIMMONS)	FAT PAT (C) (D) WRECKSHOP 2221	46
(82)	NEW▶		1	**MIDDLE FINGER U** CLARK KENT (T.GAITHER,A.FRANKLIN)	◆ SAUCE MONEY (T) MCA 55516*	82
(83)	85	88	3	**TELL ME** STACK MONEY (M.DAVIS,A.MARTINEZ,S.BROWN,M.DAVID,A.CANTRALL)	BEENIE MAN FEATURING ANGIE MARTINEZ (C) (T) (X) VP 6282*	83
84	89	75	17	**FIND A WAY** THE UMMAH (K.FAREED,M.TAYLOR,A.SHAHEED MUHAMMAD,J.YANCEY,T.TE),B.GILBERT'D)	◆ A TRIBE CALLED QUEST (T) JIVE 42534*	29
85	87	61	8	**THE STREET MIX** ERIC J.S.ANGELLM.(M.WILSON,E.FULMORE,S.VARNER,J.WILARD,A.SHAW,W.PARKS,H.DAVIS,D.FLETCHER)	◆ MAG 7 (C) (D) (T) BIV 10 86085/MOTOWN	56
86	90	85	14	**I AIN'T HAVIN' THAT** OLDY BANG,STARING WONDAH II,B.SH,S.PRICE,H.MCNAIR,D.UREN,K.FAREED,A.MUHAMMAD,M.TAYLOR,E.SERMON)	◆ HELTAH SKELTAH FEAT. STARANG WONDAH OF O.G.C & DOC HOLIDAY (C) (D) (T) DUCK DOWN 53324/PRIORITY	58
87	83	82	5	**DANCE WIT ME** M.KNIGHEN,M.BYRNS (M.WILSON,S.VARNER,PARKS,DAVIS,FLETCHER,J.FLIPPIN,B.CURTIS)	◆ ANTUAN & RAY RAY FEAT. THE BIV 10 PEE WEE ALL-STARS (C) (D) (T) BIV 10 860832/MOTOWN	66
88	82	87	13	**TRU MASTER** P.ROCK (P.PHILLIPS,J.HUNTER,R.BROWN)	◆ PETE ROCK WITH INSPECTAH DECK & KURUPT (T) LOUD 65568*	68
89	74	—	9	**NEVER ENOUGH** K.MACK (K.MACK,5CENT SH'KILLA,L.WASHINGTON)	5CENT FEATURING SH'KILLA (C) (D) RUGLEY 2105	74
90	66	72	7	**BREAKFAST IN BED** K.WATSON,S.DAVIS (K.WATSON,S.DAVIS)	◆ KINO WATSON (C) (D) ISR/HARVEY 24959/ICHIBAN	66
91	88	92	7	**IF I CAN'T HAVE YOU** J.BRAXTON (J.BRAXTON)	◆ JERRY BRAXTON (C) (D) JNS INTERNATIONAL 1798	88
92	91	—	2	**RAISED IN THA HOOD** CLEVER (D.HAWKINS,C.JACKSON,J.LONG)	VOLUME 10 FEATURING MR. NONSTOP AND KOKANE (C) (D) STREET INSTITUTE 6001/SAGESTONE	31
93	76	93	3	**WHO LET THE DOGS OUT?** C.SMOOTH (C.FULP)	CHUCK SMOOTH (C) (D) (T) WINGSPAN 0002	76
94	92	—	2	**B.O.B.B.Y.** RZA (R.DIGGS)	◆ RZA AS BOBBY DIGITAL (T) WU-TANG 33543*/V2	32
95	94	—	2	**I'M THE ONLY PLAYER** D.HASSAN (H.MARTINEZ,L.HARRIS,M.BRITT II)	◆ MELIECK BRITT (M) (X) HIQTENT 4559*/PPI	86
96	93	96	12	**LET ME GO...RELEASE ME** D.HALL (V.VAZQUEZ,D.HALL,F.JEFFERSON,J.JACKSON)	VERONICA (C) (D) (T) DO H O L A 341076	71
97	94	93	17	**DEFINITION** DJ HI-TEK (D.SMITH,T.K.GREENE,T.COTRELL)	◆ MOS DEF & KWELI ARE BLACK STAR (C) (D) (T) RAWKUS 173	32
98	96	88	11	**INCREDIBLE** E.SERMON (E.SERMON,K.MURRAY,J.SMITH,J.BROWN,C.BOBBITT,F.WESLEY)	◆ KEITH MURRAY FEATURING LL COOL J (T) JIVE 42556*	70
99	95	93	18	**I WASN'T WITH IT** JON JOHN,J.ELIAS (J.ROBINSON,J.ELIAS,E.JACKSON)	◆ JESSE POWELL (C) (D) SILAS 55457/MCA	25
100	100	78	19	**IT'S ALRIGHT** D.DASH,MARGARI S.(CARTER,D.DASH,L.LEEPER,D.BYRNE,B.END,C.FRANZ,M.WEYMOUTH,J.HARRISON)	◆ MEMPHIS BLEEK (& JAY-Z) (C) (D) (T) ROC-A-FELLA 59671/DEF JAM	32

○ Records with the greatest airplay and sales gains this week. Greatest Gainer/Sales and Greatest Gainer/Airplay are awarded, respectively, for the largest sales and airplay increases among singles below the top 20. ◆ Videoclip availability. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with additional million indicated by a numeral following the symbol. Catalog number is for CD single. *Asterisk indicates catalog number is for cassette single; CD single unavailable. (C) Cassette single availability. (D) CD single availability. (M) Cassette maxi-single availability. (T) Vinyl maxi-single availability. (V) Vinyl single availability. (X) CD maxi-single availability. © 1998, Billboard/BPI Communications and SoundScan, Inc.

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SWEDEN

(Continued from page 23)

like the stuff Denniz Pop did, most of Max Martin's productions, Robyn, Meja, and recent Swedish No. 1 artist Emilia."

Nineteen-year-old Robyn, undoubtedly the biggest international solo success from Sweden during the '90s, started out with influences from modern American R&B artists. "I still like R. Kelly, TLC, and Mary J. Blige, although today my influences are more diverse," she says. She's writing songs and recording demos for her new album, which is expected some time next year.

A whole lot of peraonality has been put into Swedish R&B. For a long time, RCA/BMG's Brown has tried to emulate the vocal skills of artists like Whitney Houston and Mariah Carey. However, after two albums she started to feel an urge to develop a personal identity, as opposed to being thought of as "only" a singer.

'Samplers and drum machines made it easier to record at home'

Together with U.S. producer/songwriter Billy Mann, Brown wrote her third, most recent album, "Vera," and in the process she discovered a more guitar-based R&B sound.

The main factor in promoting R&B to the Swedish public has been two radio DJs at public top 40-formatted Sveriges Radio P3.

Since 1978, Mats Nileskär has programmed "Soul Corner," a show on P3. A majority of today's Swedish R&B artists say they learned a lot from "Soul Corner." "It was my bible," says Strawberry Music-signed Eric Gadd. "If a radio station played all his programs in a row, they would probably have the world's best R&B station, and they would get informative interviews as well."

He should know. With national album sales exceeding 1 million copies, he is the most popular home-grown R&B artist in Sweden to date.

Other Swedish R&B artists are Stephen Simmonds, whose April 1997 album "Spirit Tales" and single "Tears Never Dry" were released on Diesel Music in Sweden, and Lisa Nilsson, who has just recorded a duet with Simmonds.

She has released two solo albums for Diesel. In Scandinavia, Nilsson bas sold 500,000 copies of her album "Himlen Runt Hörnet" (Heaven Around The Corner) and 250,000 copies of "Till Morelia" (Two Morelia), according to the label.



Jerry Says . . . Shhh! Jerry Springer takes a break at M3/Universal vocalist Shae Jones' video shoot for the single "Talk Show Shhh!," from her forthcoming debut, "Talk Show." Shown, from left, are M3 founder Montell Jordan, Jones, and Springer.



DATU FAISON'S RHYTHM SECTION™

EXPANSION: In case you're just tuning in, last issue I mentioned that the new R&B core panel takes effect starting with this issue. The core panel is the SoundScan sample section of stores that provides the data that the Hot R&B Singles, Hot R&B Singles Sales, Top R&B Albums, and Hot Rap Singles charts are based on. The former panel had encompassed approximately 500 stores, while the new panel covers more than 1,100 retailers and all of the 100 sales markets SoundScan reaches. The purpose was to maximize the coverage given to R&B music, creating a small universe of R&B/rap-driven stores in every market where pop accounts had coverage.

THE BENEFICIARIES: With so many new accounts, one obvious result is that the volume for the chart more than doubles, causing some ripple effects in the positioning of certain records. Taking a noticeable jump is **Will Smith's** "Big Willie Style" album, which springs 47-33, earning our percentage-based Pacesetter award with a 49% sales improvement. That rise can be attributed to his single "Miami," which is not commercially available but has more than 4.5 million in audience and is the most-played R&B track on MTV. Another big mover is **98 Degrees'** "98 Degrees And Rising" (Motown), which jumps 95-64 and picks up 37% in sales.

The two singles that saw the largest movements are ironically receiving little support at radio. With airplay on only 18 R&B Broadcast Data Systems-monitored stations, **R. Kelly & Celine Dion's** "I'm Your Angel" (Jive) vaults 15-6 on Hot R&B Singles, fueled by an additional 4,000 units at retail, the largest sales increase. That duet moves 6-2 on Hot R&B Singles Sales.

With a 2% sales increase (which translates into more than 250 units), **Mo Thugs Family's** "Ghetto Cowboy" (Mo Thugs/Ruthless/Relativity) jumps 30-19 on Hot R&B Singles. At R&B radio, the record has less than 1 million in audience.

STILL GOING: Although 2Pac has been dead for more than two years, people still appreciate his music and words, as can be seen by the more than 268,000 units that passed registers during the first week of release of "Greatest Hits" (Amaru/Death Row/Interscope). That sum earns the title a No. 5 entry on The Billboard 200 and a No. 1 entry on Top R&B Albums. The first single, the previously unavailable "Changes," moves 15-11 on Hot R&B Airplay with 24.8 million listeners.

Millennium's Starseeds Set Their Own Pace On 'Parallel'

NEW YORK—For their celestial and ultra-loungy debut album, "Parallel Life," the Starseeds take a Zen-like approach to club music, favoring slo-mo beats, breezy cinematic breakdowns, angelic vocals, and Balearic dubscapes.

Looked at another way, "Parallel Life" is like a musical *ménage à trois* involving Alpha, One Dove, and the Cocteau Twins. But there are moments—like on "Behind The Sun," which is vaguely reminiscent of Van McCoy's disco hit "The Hustle"—when vocalist/lyricist Regina Dannhof and musician/songwriter Alex McGowan come across nearly as frothy as St. Etienne.


THE STARSEEDS

"Oh, we have quite a good time in the studio," says Dannhof, who, with McGowan, migrated from Munich to London nine years ago. "Hopefully, that comes across in our music. We certainly don't take what we do lightly, but we also know that there's got to be some light mixed in with the dark."

"Oddly enough," adds McGowan, who produced the album, "Regina and I broke up during the making of the album. We were in a relationship [for 10 years], and then one day we weren't. The split was tricky in terms of working together. A clean split would've been ideal, but that didn't happen. There was a lot of arguing in the studio and outside. Yet, we created something that is peaceful and loving. The music is like our child: We love and protect it."

Signed to the U.K.'s Millennium Records, the Starseeds—who are published by Millennium Songs (PRS) and booked and managed by the label—are eagerly awaiting the Jan. 19 release of "Parallel Life" in the States, where it will also be issued on Millennium. On Nov. 7, the label released the title track as the set's first single.

In the U.K., "Parallel Life" has seen the light of day twice: June 1997 and June 1998. Why a rerelease?

Ben Fharif, managing director/A&R for Millennium, says that while the album received a very good response from the British press the first time around, it didn't fare as well saleswise.

"It's one of those records that needed word-of-mouth advertising," he says. "So, we released it again one year later. Now, it's been selling consistently, with about 8,000 copies sold in the U.K., 1,000 in Germany, and 800 in France. It's developing on a regular scale."

Millennium Records hasn't licensed the album to these countries. Instead, it prefers to seek out distribution partners in various territories, like SPV in Germany, Austria, and Switzerland; Universal in France; ID & T in the Benelux; Voices of Wonder in Norway; Musica Alternativa in Portugal; House of Kicks in Scandinavia; and Self in Italy.

In the U.S., the album will be handled by the New York-based Never Records Group/Proper Sales & Distribution.

Explains Dickse Fitzgerald, label management representative for the company, "We signed Millennium on as a label for a distribution deal, as well as marketing services. We're already receiving great initial feedback regarding the album."

Fitzgerald believes that the timing is right for the Starseeds' progressive sound. "People are more accepting of experimental club music today," she says. "Artists like Air, Roni Size, and Aphex Twin have definitely paved the way."

Never/Proper is targeting major and independent retailers, wholesalers, and subdistributors. A lifestyle marketing campaign is also figuring heavily into the mix, with promo albums being sent to cafes, coffee shops, "spiritual" boutiques, cool clothing stores, yoga centers, and other nontraditional music outlets.

Dave Seamons, record buyer for Tower Records in New York's Greenwich Village, will position "Parallel Life" within the store's "groove" section.

"That's where I put all the more downtempo stuff," Seamons says, "from acid jazz and downbeat electronica to trip-hop and atmospheric lounge music."

Seamons finds "Parallel Life" a very strong album. "It's wonderfully atmospheric and has gorgeous, smooth vocals," he says. "Unfortunately, so much of this music goes unnoticed by the general public. Fortunately, people who are passionate about this music are quite verbal about what they like and dislike. And so far, people I've played this for are liking it very much."

MICHAEL PAOLETTA

Whitney Goes 'Right' Back To Clubland

SOUL FOOD: Like **Mariah Carey**, Arista's **Whitney Houston** is conscious of her strong and loyal fan base in the club community. She also knows the power of a good remix. That said, be very prepared for what she and her label have planned.


HOUSTON

While "When You Believe," Houston's duet with Carey from the film "The Prince Of Egypt," is the first official radio-primed track culled from the singer's album "My Love Is Your Love," the track being serviced to clubs is "It's Not Right But It's Okay."

Remixers **Chris Cox** and **Barry Harris**, who prefer to work under the guise of **Thunderpuss 2000**—and who made quite a name for themselves with the fab restructuring of **Billie Myers'** "Kiss The Rain"—have turned this **Rodney Jerkins**-produced jam into a peak houser.

By keeping their deft studio wizardry wisely in the background, the Thunderpuss guys give Houston ample room to sing this tale (of a woman showing her man the door). In fact, Houston doesn't simply sing, she *soars*. For club pundits who find the work of Thunderpuss 2000 not underground enough, there's always the dubby **Johnny Vicious** version.

Unfortunately, these remixes are only available on a promo-only 12-inch. Of course, those who can get their grubby li'l hands on a copy will be royally rewarded.

YOUNG TURKS: With 1999 right around the corner and the new millennium just waiting to happen, the folks at Tommy Boy Records' Silver Label felt the time apropos to look to tomorrow. That said, "Tommy Boy Silver Traxx E.P.," issued Nov. 17, finds the savvy label mining the creatively deep depths of clubland and unearthing a heaping handful of fresh, vibrant talent.

Subtitled "In My House—Vol. 1," the four-track set is a progressive house lover's dream, with unrelenting rhythms, tribal beats, squiggly synth patterns, and a vocal loop or two providing the formidable foundation.

The Los Angeles-based **P.I.M.P. Project**—which is made up of **DJ Irene** (the resident turntablist at Arena in Los Angeles), **Mark V.**, and **Poogie Bear**—offers the throbbing "In My House"; another Angeleno, **A.J. Mora**, gives new meaning to the term "hard house" on "The Truth Is Coming"; New Yorker **Sal Dano's** blistering "Rage (Da Da Da)" is receiving major DJ props from the likes of **Junior Vasquez, Eddie Baez**, and **Victor Calderone**; and **Peter Presta** (of **Roc & Presta**), who's been on the verge for quite some time, works his funky magic on "Don't Ever Stop."

RED HOT & NEW: New York-based independent Redzone Records marks its debut with the Dec. 15 release of "That Man Of Mine" by **Sugarshop Featuring Cindy Mizelle**. Written by **Keith Haarmeyer** and **Max Szadek**—and produced solely by Haarmeyer—"That Man Of Mine" is a slice of diva house just waiting to happen.


MIZELLE

As a member of the production team **Haarsh Reality**, Haarmeyer has remixed "Dream Weaver" and "A God That Can Dance" for **Erin Hamilton** and **Lonnie Gordon**, respectively. Here, he has crafted a powerful hands-in-the-air anthem that demands your immediate attention.

Also on board are remixers **Konrad Carelli** (aka **ManChild**) and **B.B. Hayes**, who each take the song down distinctly different paths. While Carelli favors tribalistic drum rolls, Hayes prefers funky breakbeats. Throughout, Mizelle's soulful delivery remains front and center, making us wonder why this in-demand session singer/background vocalist (think **Luther Vandross**) hasn't released a solo album since her eponymous Atlantic Records debut in 1994.

BRIGHTER DAY: Ten years ago, U.K. trio **Matt Bianco** helped usher in (along with **Sade, Swing Out Sister**, and **Simply Red**) the jazz/swing movement with such melodic global hits as "Get Out Of Your Lazy Bed," "Half A Minute," "More Than I Can Bear," and "Matt's Mood." Well, after a too-long hiatus, Bianco is back.

Now a duo—founding member **Mark Reilly** and songwriting/production partner **Mark Fisher**—Matt Bianco is poised, again, for mass consumption with the Nov. 24 release of "Sunshine Day" on Jellybean Recordings.

Licensed from Spain's Sagliocco Records, "Sunshine Day," taken from the act's forthcoming album "World Go Round," finds the duo intertwining such Bianco trademarks as Latin-splashed rhythms, horn fills, and a wicked bassline. For a deeper underground vibe, look no further than the heart-pounding remixes by **Eddie Baez** and **Michael T. Diamond**.

WORKING DIVAS: It's official: After 10 years, **Crystal Waters** is no longer contractually obliged to collaborate with **the Basement Boys**, according to her manager, **Robert Irvine**. For the talented singer/songwriter, this means that she can freely work with other producers. With that knowledge, intereated producers should already be reaching for the phone. Contact Waters directly at 301-879-1774.

On a similar note, we're happy to report that **Joyce Sims**, fondly remembered for club-friendly tracks like "All And All" and "Come Into My Life," is working on a new album. Having inked a new management deal with Coral Springs, Fla.-based Anderson Associates, Sims is in discussion with several labels for a deal.

Dance TRAX

by Michael Paoletta


Her So-Called 'Life.' Germany's DJ Marusha is making some noise with her Logic 3000/BMG single "Ur Life." When released in Europe last year, the single propelled Marusha to the top of numerous club and pop charts. This was followed by winning three of Europe's most important music awards: best techno act from Viva Comet, best female national artist at the Echo Awards, and best female artist from MTV Europe. Stateside, "Ur Life" is finding a home in clubs and at radio, where DJs and programmers are enjoying the song's electronica pop energy. On a recent club tour of the U.S., the hard-working DJ/artist played for club pundits in New York, Los Angeles, San Francisco, and Cleveland. Logic 3000/BMG will issue the artist's debut U.S. album, "Marusha: Live From Buzz," in March.

Billboard. HOT Dance Breakouts

DECEMBER 12, 1998

CLUB PLAY

1. **HIGH** LIGHTHOUSE FAMILY ISLAND
2. **THAT ZIPPER TRACK** DJ DAN PRESENTS NEEDLE DAMAGE MOONSHINE
3. **SATISFIED** ERIN HAMILTON TRAX
4. **GODSPEED** BT MUSIC NOW
5. **I KNOW I CAN DO IT** LISAHALL F-111

MAXI-SINGLES SALES

1. **SCARED OF THE OARK** GIUSEPPE O. PRESENTS THE OARK SIDE EMPOWER
2. **THANK U** CYNTHIANA INTERHIT
3. **DISCO BABES FROM OUTER SPACE** BABE INSTINCT SUBLIMINAL
4. **X-CUSE ME (SUNGLASSES)** THE DJ'S FEAT FRANKUN FUENTES DEEPER
5. **THE BOMB** THE BUCKETHEADS HENRY STREET

Breakouts. Titles with future chart potential, based on club play or sales reported this week.

Billboard® HOT DANCE MUSIC™

DECEMBER 12, 1998

CLUB PLAY

COMPILED FROM A NATIONAL SAMPLE OF DANCE CLUB PLAYLISTS.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE / IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
				◄ No. 1 ►	
(1)	3	3	5	**BELIEVE** WARNER BROS. 44576 (1 week at No. 1)	◆ CHER
2	2	4	3	**YOU BETTER** MCA 55512	MOUNT RUSHMORE
(3)	1	1	3	**FIND ANOTHER WOMAN** GROOVILICIOUS 058/STRICTLY RHYTHM	REINA
(4)	6	21	2	**I'M GONNA GET YA BABY** EDEL AMERICA 4375	BLACK CONNECTION
(5)	11	11	3	**DON'T LET THIS MOMENT END** EPIC 79059	◆ GLORIA ESTEFAN
6	1	2	10	**THE FIRST NIGHT** ARISTA PROMO	◆ MONICA
7	4	1	11	**CHANGES** CUTTING 437	SO PURE! FEATURING SHELEEN THOMAS
(8)	8	10	7	**STRONG IN LOVE** EDEL AMERICA 3990	◆ CHICANE FEATURING MASON
(9)	12	12	8	**GIVE AWAY MY FEAR** EIGHTBALL 129	AETHER
(10)	14	17	6	**THIS JOY** WELCOME WAX 001	VERNESSA MITCHELL
(11)	16	22	5	**I LIKE THE WAY** 4 PLAY 1018	DENI HINES
12	5	3	9	**CUBIK:9B** ZTT PROMO/UNIVERSAL	808 STATE
13	15	16	7	**TO THE RHYTHM** PAGODA 45305/DRIVE	PEPSTAR
14	13	7	11	**LOVE HIM** ATLANTIC PROMO	DONNA LEWIS
(15)	17	23	5	**JOIN IN THE CHANT** WAVE 50033	KEVIN AVIANCE
(16)	19	27	4	**THESE ARE THE TIMES** GEFFEN 060/AQUA BOOGIE	PURE SUGAR
17	7	5	10	**I WANT YOUR LOVE** NARCOTIC 014/STRICTLY RHYTHM	ROGER SANCHEZ PRESENTS TWILIGHT
18	18	20	8	**WHEN CAN OUR LOVE BEGIN** KING STREET 1087	KIMARA LOVELACE
19	10	8	10	**THE FUTURE OF THE FUTURE (STAY GOLD)** ARISTA 13566	DEEP DISH WITH EVERYTHING BUT THE GIRL
(20)	24	33	5	**SNOW ON THE SAHARA** EPIC PROMO	◆ ANGGUN
21	27	31	5	**YOU DON'T KNOW** STRICTLY RHYTHM 12546	MASS SYNDICATE FEATURING SU SU BOBIEN
22	20	15	11	**FEEL IT** NERVOUS 20322	TIKO PRESENTS THE GROOVE FEAT. DAWN TALLMAN
(23)	31	40	3	**MUSCLES** TWISTED 55488/MCA	CLUB 69 FEATURING SUZANNE PALMER
24	21	25	8	**BRING BACK THE LOVE** STRICTLY RHYTHM 12554	95 NORTH PRESENTS LAURA HARRIS
				◄ Power Pick ►	
(25)	45	—	2	**UP & DOWN** GROOVILICIOUS 060/STRICTLY RHYTHM	◆ VENGABOYS
26	30	35	5	**DAYS LIKE THIS** COLUMBIA PROMO	◆ KENNY LATTIMORE
				◄ Hot Shot Debut ►	
(27)	NEW ▶		1	**DUTSIDE** EPIC PROMO	◆ GEORGE MICHAEL
(28)	34	38	4	**COLD WORLD** TANTRUM 1511	EDDIE BAEZ FEATURING SYREN
(29)	NEW ▶		1	**BLUE MONDAY** ELEMENTREE/F-111 44555/REPRISE	◆ ORGY
(30)	40	—	2	**POWER** EIGHTBALL 127	JOI CARDWELL
31	28	30	8	**LOVE IS ALL ARDUND** PRELUDE 0001	BRENDA DURMANN
(32)	35	47	3	**WISHING ON A STAR** BLACK CULTURE IMPORT/ATLANTIC	RANDY CRAWFORD
33	25	18	13	**RAIN** GROOVILICIOUS 052/STRICTLY RHYTHM	BRAINBUG
34	29	28	11	**SUPERSTAR** LOGIC 3000 54069/LOGIC	◆ NOVY VS. ENIAC
35	22	14	13	**TONIGHT...I'M DREAMING** 4 PLAY 1014	FIFTY FIFTY
(36)	41	—	2	**UNE VERY STYLISH FILLE** ATLANTIC PROMO	DIMITRI FROM PARIS
37	23	13	11	**THE FREAKS COME OUT** TOMMY BOY SILVER LABEL 327/TOMMY BOY	◆ CEVIN FISHER'S BIG FREAK
(38)	NEW ▶		1	**PRESSURE** STRICTLY RHYTHM 12555	ULTRA NATE
(39)	39	48	3	**SUNSHINE DAY** JELLYBEAN 2543	MATT BIANCO
(40)	41	—	2	**RELEASE ME** INTERHIT 54029/PRIORITY	ENGELBERT HUMPERDINCK
41	21	21	11	**JET SET** JELLYBEAN 2539	DAT OVEN
(42)	46	—	2	**I'M COMIN'** WEST END 1001	TAANA GARDNER
(43)	NEW ▶		1	**NO NOS TENEMOS (NNT)** H.O.L.A. 341079	PROYECTO UNO
44	38	29	11	**PORNSTAR** SNAPT 2072/MAXI	BIG MUFF
45	42	48	3	**WOMAN 2000** AVE 059	KANO & IZE-1
(46)	NEW ▶		1	**CONTACT** EDEL AMERICA PROMO	◆ BROOKLYN BOUNCE
47	38	29	11	**NOBODY'S SUPPOSED TO BE HERE** ARISTA 13551	◆ DEBORAH COX
48	38	38	6	**KEEP LOOKIN'** PLAYLAND 53320/PRIORITY	DELOUR DIMENSION FEATURING QUEEN MARY
(49)	NEW ▶		1	**IN MY HOUSE** TOMMY BOY SILVER LABEL 1309/TOMMY BOY	THE P.I.M.P. PROJECT
50	37	34	11	**THE DOOR** SFP 9626	CIRCUIT BOY

MAXI-SINGLES SALES

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE / IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
				◄ No. 1 ►	
1	1	1	34	3 **BELIEVE** (T) (X) WARNER BROS. 44576 (2 weeks at No. 1)	◆ CHER
(2)	3	4	29	**THE BOY IS MINE** (T) (X) ATLANTIC 84118/AG	◆ BRANDY & MONICA
				◄ Greatest Gainer ►	
(3)	1	1	10	**NOBODY'S SUPPOSED TO BE HERE** (T) (X) ARISTA 13551	◆ DEBORAH COX
6	6	4	10	**MUSIC SOUNDS BETTER WITH YOU** (X) ROULE 38561/VIRGIN	◆ STARDUST
5	6	7	32	**MY ALL/FLY AWAY (BUTTERFLY REPRISE)** (M) (T) (X) COLUMBIA 78822	◆ MARIAH CAREY
6	7	3	11	**ONLY WHEN I LOSE MYSELF** (T) (X) MUTE/REPRISE 44562/WARNER BROS.	◆ DEPECHE MODE
7	9	5	19	**THE ROCKAFELLER SKANK** (T) (X) SKINT/ASTRALWERKS 6242/CAROLINE	◆ FATBOY SLIM
8	10	6	4	**DON'T LET THIS MOMENT END/OYE** (T) (X) EPIC 79059	◆ GLORIA ESTEFAN
(9)	11	8	35	**EVERYBODY (BACKSTREET'S BACK)** (T) (X) JIVE 42515	◆ BACKSTREET BOYS
(10)	15	9	6	**JUMP JIVE AN' WAIL** (X) UNDER THE COVER 9807	BIG DADDY ORCHESTRA
(11)	14	19	14	**SUAVEMENTE** (X) SONY DISCOS 82795	◆ ELVIS CRESPO
(12)	18	14	6	**MUSCLES** (T) (X) TWISTED 55488/MCA	CLUB 69 FEATURING SUZANNE PALMER
13	13	10	24	**RAY OF LIGHT** (T) (X) MAVERICK 44523/WARNER BROS.	◆ MADONNA
(14)	20	16	26	**STOP** (X) VIRGIN 38641	◆ SPICE GIRLS
15	2	—	2	**NIGHT WIND** (M) (X) MODERN VOICES 007	◆ TONY MASCOLO
16	12	11	27	**PUSSY** (T) (X) ANTLER SUBWAY 1031/NEVER	LORDS OF ACID
17	16	12	6	**WHAT DO YOU REMEMBER?** (T) (X) CLASSIFIED 0255	M:G
				◄ Hot Shot Debut ►	
(18)	NEW ▶		1	**WOULD YDU...?** (X) V2 27558	◆ TOUCH AND GO
19	17	23	4	**IF I CAN'T HAVE YDU** (T) (X) LOGIC 62020	◆ L.F.O. (LYTE FUNKY ONES) (FEATURING KAYO)
(20)	NEW ▶		1	**PRESSURE/NEW KIND OF MEDICINE** (T) (X) STRICTLY RHYTHM 12555	◆ ULTRA NATE
21	23	22	28	**THE CUP OF LIFE (THE OFFICAL SONG OF THE WORLD CUP, FRANCE '98)** (T) (X) COLUMBIA 78932	◆ RICKY MARTIN
22	22	20	13	**THINKIN' BOUT IT** (T) (X) EASTWEST 63809/EEG	◆ GERALD LEVERT
(23)	28	30	38	**FROZEN** (T) (X) MAVERICK 43993/WARNER BROS.	◆ MADONNA
24	26	18	16	**IF I HAD THE CHANCE** (T) (X) TIMBER! 746/TOMMY BOY	CYNTHIA
25	24	24	6	**LOVE OF A LIFETIME** (T) (X) METROPOLITAN 4530	COLLAGE
26	21	15	6	**JUMP AROUND (2000 MIX)** (T) (X) TOMMY BOY 463	HOUSE OF PAIN
27	25	28	44	**HOW DO I LIVE** (T) (X) CURB 73047	◆ LEANN RIMES
(28)	39	29	47	**PLASTIC DREAMS (REVISITED)** (T) (X) EPIDROME 78758/EPIC	◆ JAYDEE
29	27	38	19	**DO IT AGAIN/MEN BEAT THEIR MEN** (T) (X) GROOVILICIOUS 001/STRICTLY RHYTHM	RAZOR N' GUIDO
(30)	RE-ENTRY		11	**LET ME GO...RELEASE ME** (T) (X) H.O.L.A. 341070	VERONICA
31	29	—	2	**I LIKE IT** (T) VELOCITY 61021	BRICK NATIDN FEATURING CRAIG TRAVIS
(32)	43	26	34	**SMACK MY BITCH UP** (T) (X) XL MUTE/MAVERICK 43946/WARNER BROS.	◆ PRODIGY
33	35	—	45	**HONEY** (M) (T) (X) COLUMBIA 78665	◆ MARIAH CAREY
(34)	NEW ▶		1	**UP & DOWN** (T) (X) GROOVILICIOUS 060/STRICTLY RHYTHM	◆ VENGABOYS
(35)	49	49	3	**FIND ANOTHER WOMAN** (T) (X) GROOVILICIOUS 058/STRICTLY RHYTHM	REINA
36	40	36	1	**NEXT TIME** (T) (X) CLASSIFIED 0311	PINAY
37	19	41	11	**FRIGHT TRAIN** (T) (X) FORBIDDEN 1234	ROBBIE TRONCO
38	38	40	11	**TAKE ME AWAY** (T) (X) PHAT CAT 90001	MIX FACTORY
38	38	—	11	**DELICIOUS** (T) (X) GEFFEN 22408	◆ PURE SUGAR
40	48	—	66	**THINGS JUST AIN'T THE SAME** (T) (X) ARISTA 13381	◆ DEBORAH COX
41	41	50	38	**MY HEART WILL GO ON** (T) (X) INTERHIT 54020/PRIORITY	DEJA VU
42	46	43	31	**I GET LONELY** (T) (X) VIRGIN 38632	◆ JANET
(43)	RE-ENTRY		2	**YOU USED TO HOLD ME '98** (T) (X) UNDERGROUND CONSTRUCTION 325	RAZOR N' GUIDO
48	38	21	11	**CLOSING TIME** (X) UNDER THE COVER 9803	SOKAOTIC
48	38	32	1	**WHENEVER YOU'RE NEAR ME** (T) (X) ARISTA 13554	◆ ACE OF BASE
48	38	—	1	**BAD ENOUGH** (T) SUBLIMINAL 008/STRICTLY RHYTHM	CZR FEATURING DARRYL PANDY
47	30	32	26	**YOU'RE STILL THE ONE** (X) MERCURY (NASHVILLE) 566015	◆ SHANIA TWAIN
(48)	RE-ENTRY		16	**IF YOU COULD READ MY MIND** (T) (X) TOMMY BOY 497	◆ STARS ON 54: ULTRA NATE, AMBER, JOCELYN ENRIQUEZ
48	11	48	1	**YESTERDAY** (T) (X) VAZ 860875/MOTOWN	◆ DEBELAH MORGAN
(50)	RE-ENTRY		13	**BLOCK ROCKIN' BEATS** (T) (X) ASTRALWERKS 6195/CAROLINE	◆ THE CHEMICAL BROTHERS

Titles with the greatest sales or club play increases this week. Power Pick on Club Play is awarded for the largest point increase among singles below the top 20. Greatest Gainer on Maxi-Singles Sales is awarded for the largest sales increase among singles anywhere in the top 50. ◆ Videoclip availability. Catalog number is for vinyl maxi-single, or CD maxi-single if vinyl is unavailable. On Sales chart: (M) Cassette maxi-single availability. (T) Vinyl maxi-single availability. (X) CD maxi-single availability. © 1998, Billboard/BPI Communications.

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BDRD3027

Former Nash Rambler Randall Starts A New 'Morning' At Asylum

BY DEBORAH EVANS PRICE

NASHVILLE—Jon Randall is known as one of country music's most accomplished musicians, having earned a name as a member of Emmylou Harris' famed Nash Ramblers while barely in his 20s. With his Feb. 9 Asylum debut, "Cold Coffee Morning," Randall hopes to complete the move from sideman to center stage.

"The hard part about this record was to make a record that was different than everything out there and still appeal to radio and the mass audience," says Randall. "That's not an easy marriage."

A Dallas native, Randall began looking to create that perfect musical blend when he moved to Nashville after high school. At 20, he landed a gig with Harris, performing with her ensemble for nearly six years.

His talents caught the attention of major record labels. Randall served a stint at RCA, which in 1995 released his album "What You Don't Know" and was preparing to release a second album when they decided to part company.


RANDALL

"It was frustrating," Randall admits. "I think what happened was that [Thom] Schuyler and [Garth] Fundis signed me; Fundis produced the first record, and before it came out, they fired Fundis. By the time we started on the second record, they wanted me to be something else."

Randall says he withdrew after the RCA deal ended. "I just went into hiding and was writing songs," he says. He adds that his wife, artist Lorrie Morgan, "had a lot to do with reminding me why I loved music and that I really loved being in the studio. She lit another fire under me—that coupled with the fact that Evelyn [Shriver] and Susan [Nadler] took over Asylum Records and said, 'We love what you do. Come over here and make a record, and we'll leave you alone on the music side.' "

To capture the sound he was looking for, Randall recorded live with a hand-picked group of musicians. "So much of the same is going on in Nashville, and I wanted to use some different players that aren't playing on all the other records," he says. "They are all incredibly talented musicians, but they're from different areas of the business. I booked them for the week, and we just went and played music."

Co-produced with Jerry Taylor, the resulting album, "Cold Coffee Morning," features guitarist Kenny Vaughn, bassist Dave Pomeroy, keyboardist Steve Khan, drummer Brian Barnett, steel guitarists Al Perkins and Sonny Garrish, mandolinist Sam Bush, and fiddler Stuart Duncan. The project also includes guest appearances by Willie Nelson on "Reno & Me" and a duet with Morgan on "Knowing You're There."

Randall wrote or co-wrote five of the 11 songs on the album, including "I Can't Drive You From My Mind," penned with Rodney Crowell and Kevin Montgomery, and the title cut, which he co-wrote with Bill Anderson. He and Anderson also collaborated on the album's closing tune, "I Can't Find An Angel." "I've been writing for a while, and a couple of these songs are songs I've had for a while," he says. " 'Cold Coffee Morning' is the most recent I've written."

Randall says he learned about songs from working with Harris. "Emmy cuts really integrity-driven albums," he says, "and I learned a lot about picking a song for its depth and not just necessarily for its mass appeal. She picks songs for the lyrics and how they touch her. I've never heard Emmy go, 'Oh, this song

(Continued on page 33)

Twain Scores 5 AMA Nominations, Proving Scope Of Pop Crossover

BY CHET FLIPPO

NASHVILLE—A yearlong campaign to broaden her base has paid off for Shania Twain, who leads the nominations for the American Music Awards.

Twain garnered five coveted nominations, as opposed to Will Smith's four and Celine Dion's three. The fan-based awards will be presented Jan. 11 at Los Angeles' Shrine Auditorium and will be aired by ABC.


TWAIN

Twain was nominated for best album, female artist, country female artist, country album, and adult contemporary artist. Besides launching her first major tour this year, Twain has seen her current album, "Come On Over," certified for 6 million-plus sales by the Recording Industry Assn. of America, and four singles from that set have charted on The Billboard Hot 100 this year.

Other country acts with multiple nominations are Dixie Chicks, tapped for new country artist as well as country duo/group; George Strait, up for country male artist and country album; and Garth Brooks, who is up for country male artist and country album.

Twain's label head, Mercury Nashville president Luke Lewis, says he is pleased by her success but not at all surprised.

"The bottom line is the music," Lewis says. "Her image is obviously transcending musical genres, and it's entirely been her doing. We can't really take credit for that, although the Mercury New York promo staff got behind her, and it's been a phenomenal year for her. Her album has really got legs; her tour has really raised her profile and proved that she's a great performer. Plus, her embrace by VH1 was a big plus and made an enormous difference. She's in everyone's consciousness now."

Lewis says that Twain's musical campaign from the first has been fan-based and is now paying off.

(Continued on page 33)

Newly Released 1965 Tubb Show Captures The Raucous Lost World Of Honky-Tonk

THE REAL E.T.: Thirty-three years in country music's history may as well be a hundred years—such is the lost world evoked by a recording of **Ernest Tubb**'s live 1965 show, just issued on CD for the first time by Lost Gold Records of Ridgeway, S.C.



The two-CD, 29-cut package brings back a world of sawdust floors and serious drinking—where a song called "Pass The Booze" was not unusual and in fact was usually played twice in a set—and slow, sensual honky-tonk dancing, a world of wrestling-bear sideshows, a world where the threat of sudden barroom violence was so commonplace that Tubb is heard to nervously start when a fan's flashbulb accidentally explodes. Tubb remarks from the stage, almost as an aside, that he was sure at first that it was a gunshot.

Nashville Scene



by Chet Flippo

Tubb's road show was the prototypical honky-tonk package, playing every night for your listening and dancing pleasure, as he says, till 1:30 in the morning, when the band would pack up the bus and head for the next nightclub. When this show was recorded, he had an all-star band featuring **Jack Greene**, **Cal Smith**, **Jack Drake**, **Buddy Charlton**, guitarist **Leon Rhodes**—as in, "Take it away, Leon"—and the "singing bus driver," **Johnny Wiggins**.

Tubb's **Texas Troubadours** were one of the first touring country bands to add electric guitar (so the band could be heard above the honky-tonks' raucous din) and to use drums (for the same reason). This historic recording captures one of the first country drum solos and what, incidentally, may also have been one of the last.

This set was recorded at the Spanish Castle in Seattle by that drummer, **Jan Kurtis**, a Troubadour alumnus who left his tape recorder on long enough to nail the solo on the song "Hold It." Kurtis also provides liner notes.

The album is not only a valuable snapshot of what country music was like on the road at the height of the honky-tonk era, it's also some very enjoyable music.

ON THE ROW: **John Berry**'s holiday single "Celebrate This Christmas" was downloaded by satellite to more than 9,000 radio stations in all formats on Nov. 24. The **Rick Giles**-written original is the first release on producer **Chuck Howard**'s fledgling Striker Records label. MCI is sponsoring Berry's Christmas tour.

Long-overlooked Nashville diva **Deborah Allen** (Nashville Scene, Dec. 5) has signed with Curb Records. **David Malloy** is set to produce, and the first release will be the single "Is It Love Yet," unscheduled at press time. Allen is signed with Curb for publishing and with the William Morris Agency for exclusive representation.

Bluegrass supergroup **Nickel Creek** signs with Sugar Hill Records. The group features mandolin whiz **Chris Thile**; his father, **Scott**, on bass; fiddler **Sara Watkins**; and her brother **Sean** on guitar.

Emerald Sound Studios is negotiating with Masterfonics for the purchase of that studio (see Studio Monitor, page 47).

Larry King exits as executive VP of Bang II Records.

PEOPLE: DreamWorks Nashville Records artist **Jessica Andrews** signs with **Scott Siman** for personal management. Andrews' debut album, "Heart Shaped World," is due early next year.

Kenny Chesney's musical tribute to retiring Tennessee Volunteers game announcer **John Ward** is kicking up some dust in Tennessee. The CD single of "Touchdown Tennessee" is at No. 67 on the Billboard Hot Country Singles & Tracks chart this issue.



A Princely Gathering. Nashville and DreamWorks celebrated the opening of the film "The Prince Of Egypt" with a gathering of some of the artists on "The Prince Of Egypt—Nashville." Shown, from left, are Beth Nielsen Chapman, Ashley Judd, Mindy McCready, Wynonna, James Stroud, Faith Hill, Randy Travis, Linda Davis, DreamWorks principal Jeffrey Katzenberg, Clint Black, and Vince Gill; in front is Reba McEntire.

Billboard® HOT COUNTRY SINGLES & TRACKS™

DECEMBER 12, 1998

COMPILED FROM A NATIONAL SAMPLE OF AIRPLAY SUPPLIED BY BROADCAST DATA SYSTEMS' RADIO TRACK SERVICE. 163 COUNTRY STATIONS ARE ELECTRONICALLY MONITORED 24 HOURS A DAY, 7 DAYS A WEEK. SONGS RANKED BY NUMBER OF DETECTIONS.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE / PRODUCER (SONGWRITER)	ARTIST / IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
				◄ No. 1 ►		
1	2	4	14	**LET ME LET GO** 1 week at No. 1 D.HUFF,F.HILL (S.DIAMOND,D.MORGAN)	◆ FAITH HILL WARNER BROS. ALBUM CUT	2
2	2	2	15	**IT MUST BE LOVE** D.JOHNSON (C.BICKHARDT,J.SUNDRUD)	TY HERNDON (V) EPIC 79049	2
3	5	2	12	**HUSBANDS AND WIVES** D.COOK,K.BROOKS,R.DUNN (R.MILLER)	BROOKS & DUNN (V) ARISTA NASHVILLE 13143	3
4	2	9	19	**YOU'RE EASY ON THE EYES** K.STEGALL (T.SHAPIRO,C.WATERS,T.CLARK)	◆ TERRI CLARK (V) MERCURY 566216	4
5	9	9	17	**SOMEONE YOU USED TO KNOW** C.FAYE,P.WORLEY,B.J.WALKER,JR. (R. LEE,T.JOHNSON)	COLLIN RAYE (C) (D) EPIC 79011	9
6	9	5	19	**WE REALLY SHOULDN'T BE DOING THIS** T.BROWN,G.STRAIT (J.LAUDERDALE)	GEORGE STRAIT (V) MCA NASHVILLE 72071	4
9	9	4	17	**WIDE OPEN SPACES** P.WORLEY,B.CHANCEY (S.GIBSON)	◆ DIXIE CHICKS (C) (D) (V) MONUMENT 79003	4
8	9	10	9	**RIGHT ON THE MONEY** K.STEGALL (C.BLACK,P.VASSAR)	ALAN JACKSON (V) ARISTA NASHVILLE 13136	4
8	17	17	17	**YOU'RE BEGINNING TO GET TO ME** J.STROUD,C.WALKER (T.SHAPIRO,A.BARKER)	CLAY WALKER (C) (D) (V) GIANT 17158/REPRISE	9
10	9	2	19	**A LITTLE PAST LITTLE ROCK** M.WRIGHT (J.BROWN,T.LANE,B.JONES)	◆ LEE ANN WOMACK (C) (D) (V) DECCA 72068	2
11	10	9	9	**IT'S YOUR SONG** A.REYNOLDS (B.HILL,P.WOLFE)	GARTH BROOKS CAPITOL ALBUM CUT	3
12	17	15	19	**FOR YOU I WILL** P.MCMAKIN,A.TIPPIN (T.MARTIN,M.NESLER)	◆ AARON TIPPIN (C) (D) (V) LYRIC STREET 164023	17
13	17	17	17	**WRONG AGAIN** M.MCBRIDE,P.WORLEY (T.L.JAMES,C.WEIL)	MARTINA MCBRIDE (C) (D) (V) RCA 65456	17
14	19	19	19	**THERE YOU HAVE IT** M.BRIGHT,T.DUBOIS (S.BOGARD,R.GILES)	◆ BLACKHAWK (C) (D) (V) ARISTA NASHVILLE 13134	17
15	17	24	9	**FOR A LITTLE WHILE** B.GALLIMORE,J.STROUD,T.MCGRAW (P.VASSAR,S.MANDILE,J.VANDIVER)	TIM MCGRAW CURB ALBUM CUT	15
16	17	13	24	**HOW DO YOU SLEEP AT NIGHT** D.COOK (J.MCBRIDE,J.SALLEY)	WADE HAYES COLUMBIA ALBUM CUT	13
				◄ AIRPOWER ►		
17	20	21	10	**SPIRIT OF A BOY, WISDOM OF A MAN** J.STROUD,B.GALLIMORE,R.TRAVIS,(T.BRUCE,G.BURTNIK)	◆ RANDY TRAVIS DREAMWORKS ALBUM CUT	17
				◄ AIRPOWER ►		
18	23	25	10	**STAND BESIDE ME** B.GALLIMORE,T.MCGRAW (S.A.DAVIS)	◆ JO DEE MESSINA CURB ALBUM CUT	18
19	16	18	12	**ABSENCE OF THE HEART** C.FARREN,D.CARTER (D.CARTER,C.FARREN,C.JONES)	◆ DEANA CARTER (V) CAPITOL 58738	16
				◄ AIRPOWER ►		
20	21	22	14	**GETCHA SOME** J.STROUD,T.KEITH (T.KEITH,C.CANNON)	◆ TOBY KEITH (V) MERCURY 566432	20
21	27	32	5	**WRONG NIGHT** D.MALLOY,R.MCENTIRE (J.LEE,R.BOWLES)	REBA (V) MCA NASHVILLE 72075	21
22	22	17	23	**WHERE THE GREEN GRASS GROWS** B.GALLIMORE,J.STROUD,T.MCGRAW (J.LEARY,C.WISEMAN)	TIM MCGRAW CURB ALBUM CUT	1
23	26	26	10	**HOLD ON TO ME** ◆ JOHN MICHAEL MONTGOMERY C.PETOCZ,J.M.MONTGOMERY (B.DALY,W.RAMBEAUX)	(C) (D) (V) ATLANTIC 84197	23
24	28	28	7	**UNBELIEVABLE** M.D.CLUTE,DIAMOND RIO (A.ANDERSON,J.STEELE)	◆ DIAMOND RIO (V) ARISTA NASHVILLE 13138	24
25	18	16	22	**DON'T LAUGH AT ME** C.CHAMBERLAIN (A.SHAMBLIN,S.SESKIN)	◆ MARK WILLS (V) MERCURY 566054	2
26	24	20	21	**HONEY, I'M HOME** R.J.LANGE (S.TWAIN,R.J.LANGE)	◆ SHANIA TWAIN (V) MERCURY 566220	1
27	19	12	20	**HOW DO YOU FALL IN LOVE** D.COOK,ALABAMA (R.OWEN,T.GENTRY,G.FOWLER)	◆ ALABAMA (V) RCA 65561	2
28	25	23	24	**EVERYTHING'S CHANGED** D.COOK,W.WILSON (R.MCDONALD,P.NELSON,L.BOONE)	◆ LONESTAR BNA ALBUM CUT	2
29	30	30	16	**IF I LOST YOU** B.J.WALKER,JR.,T.TRITT (T.TRITT,S.HARRIS)	◆ TRAVIS TRITT (C) (D) (V) WARNER BROS. 17152	29
30	29	29	30	**I'M ALRIGHT** B.GALLIMORE,T.MCGRAW (P.VASSAR)	◆ JO DEE MESSINA (C) (D) (V) CURB 73034	1
31	33	38	11	**NO PLACE THAT FAR** N.WILSON,B.CANNON (S.EVANS,T.SHAPIRO,T.MARTIN)	◆ SARA EVANS (C) (D) (V) RCA 65584	31
32	36	36	8	**FLY (THE ANGEL SONG)** T.HASELDEN,R.ZAVITSON,B.JOHNSON (S.WILKINSON,R.M.BOURKE)	◆ THE WILKINSONS (C) (D) (V) GIANT 17131/REPRISE	32
33	35	37	12	**BY THE BOOK** R.E.ORRALL,J.LEO (M.PETERSON,R.E.ORRALL)	MICHAEL PETERSON REPRISE ALBUM CUT	33
34	38	40	7	**BUSY MAN** J.KELTON,K.STEGALL (B.REGAN,G.TERENI)	◆ BILLY RAY CYRUS (V) MERCURY 566582	34
35	31	27	17	**YOU MOVE ME** A.REYNOLDS,(G.KENNEDY,P.PETTIS)	GARTH BROOKS CAPITOL ALBUM CUT	3
36	41	46	4	**I DON'T WANT TO MISS A THING** M.WRIGHT (D.WARREN)	MARK CHESNUTT DECCA ALBUM CUT	36
37	34	34	16	**GUILTY** C.FARREN (B.WARREN,B.WARREN,D.BERG)	◆ THE WARREN BROTHERS (C) (D) (V) BNA 65552	34
38	40	17	17	**A BITTER END** B.CHANCEY,C.YOUNG (D.DODD,K.BEARD)	◆ DERYL DODD (C) (D) COLUMBIA 79013	38
39	37	35	20	**I'LL GO ON LOVING YOU** K.STEGALL (K.KANE)	◆ ALAN JACKSON (V) ARISTA NASHVILLE 13135	9
40	42	15	15	**TAKE ME** D.HUFF (S.SMITH,B.DIPIERO)	◆ LARI WHITE LYRIC STREET ALBUM CUT	40
41	43	19	9	**SOMEBODY'S OUT THERE WATCHING** T.HASELDEN,R.ZAVITSON (R.LERNER,F.GOLDE,S.BOOKER)	◆ THE KINLEYS (C) (D) EPIC 79064	41
17	35	33	19	**KINDLY KEEP IT COUNTRY** T.BROWN (V.GILL)	VINCE GILL (V) MCA NASHVILLE 72072	33
43	56	19	9	**POWERFUL THING** T.BROWN,T.YEARWOOD (A.ANDERSON,S.VAUGHN)	TRISHA YEARWOOD (V) MCA NASHVILLE 72082	43
44	45	17	9	**EVERY LITTLE WHISPER** S.WARINER (B.KIRSCH,S.WARINER)	STEVE WARINER CAPITOL ALBUM CUT	44
45	17	15	19	**ONE DAY LEFT TO LIVE** K.STEGALL (D.DILLON,R.BOUDREAUX,J.NORTHRUP)	◆ SAMMY KERSHAW (C) (D) (V) MERCURY 566052	45
46	40	51	2	**I'M YOURS** J.STROUD,J.KING (P.COLEMAN,C.D.JOHNSON)	◆ LINDA DAVIS (C) (D) DREAMWORKS 59015	19
47	15	52	15	**WINE INTO WATER** G.NICHOLSON,T.GRAHAM BROWN (T.G.BROWN,B.BURCH,T.HEWITT)	◆ T. GRAHAM BROWN INTERSOUND ALBUM CUT	47
48	48	48	20	**NOTHIN' NEW UNDER THE MOON** W.C.RIMES (R.BOWLES,T.SHAPIRO,J.LEO)	LEANN RIMES CURB ALBUM CUT/MCG	19
19	48	48	12	**SOMETHING TO THINK ABOUT** P.MCMAKIN (T.MARTIN,T.NICHOLS)	DAVID KERSH CURB ALBUM CUT	19
50	51	53	17	**SLOW DOWN** J.CRUTCHFIELD,K.LEHNING (M.NESLER,T.MARTIN)	◆ MARK NESLER ASYLUM ALBUM CUT	50
51	52	60	9	**THESE ARMS OF MINE** W.C.RIMES (J.TWEEL,G.THOMPSON)	LEANN RIMES CURB ALBUM CUT/MCG	51
52	54	56	9	**ORDINARY LIFE** N.WILSON,B.CANNON (B.BAKER,C.HARRINGTON)	◆ CHAD BROCK (C) (D) (V) WARNER BROS. 17136	52
53	19	—	2	**KEEPIN' UP** D.COOK,ALABAMA (R.OWEN,T.GENTRY,G.FOWLER,R.ROGERS)	ALABAMA RCA ALBUM CUT	53
54	18	17	17	**WHERE YOUR ROAD LEADS** ◆ TRISHA YEARWOOD (DUET WITH GARTH BROOKS) A.REYNOLDS (V.SHAW,D.CHILD)	(V) MCA NASHVILLE 72070	18
55	56	56	9	**I'LL TAKE TODAY** M.WRIGHT,B.HILL (K.M.ROBBINS,W.ROBINSON)	◆ GARY ALLAN (V) DECCA 72079	15
56	51	39	18	**I WILL STAND** B.CANNON,N.WILSON (M.GERMINO,C.BEATHARD)	KENNY CHESNEY (C) (D) (V) BNA 65570	27
57	61	73	5	**DRIVE ME WILD** M.A.MILLER,M.MCANALLY (M.A.MILLER,G.HUBBARD,M.LAWLER)	SAWYER BROWN CURB ALBUM CUT	57
58	62	72	4	**CAN'T STOP THINKIN' 'BOUT THAT** R.CHANCEY,B.CHANCEY (M.DODSON,D.DRAKE,S.MULLINS)	RICOCHET COLUMBIA ALBUM CUT	58
59	59	57	4	**SHORTENIN' BREAD** S.RIPLEY,W.RICHMOND (W.RICHMOND,S.RIPLEY,C.VAN BEEK,D.KEESEE)	◆ THE TRACTORS (V) ARISTA NASHVILLE 13147	57
				◄ HOT SHOT DEBUT ►		
60	NEW ▶		1	**THAT DON'T IMPRESS ME MUCH** R.J.LANGE (S.TWAIN,R.J.LANGE)	◆ SHANIA TWAIN MERCURY ALBUM CUT	60
61	60	58	6	**I WON'T LIE** N.WILSON,B.TANKERSLEY (B.BOUTON,H.LINDSEY)	◆ SHANNON BROWN (C) (D) (V) ARISTA NASHVILLE 13144	58
62	RE-ENTRY		11	**LET IT SNOW, LET IT SNOW, LET IT SNOW** R.CHANCEY,E.SEAY (S.CAHN,J.STYNE)	◆ RICOCHET (C) (D) COLUMBIA 78749	43
63	53	54	9	**WHEN I GROW UP** L.PENDERGRASS,J.SOMERER (T.MARTIN,C.SWEAT)	◆ CLINT DANIELS (V) ARISTA NASHVILLE 13137	53
64	56	50	15	**STRAIGHT TEQUILA** C.HOWARD,A.SMITH (D.STAFFORD,J.HARGROVE)	◆ TRINI TRIGGS (C) (D) (V) CURB 73066/MCG	47
65	NEW ▶		1	**HOW FOREVER FEELS** B.CANNON,N.WILSON (W.MOBLEY,T.MULLINS)	KENNY CHESNEY (C) (V) BNA 65666	65
66	NEW ▶		1	**HERE'S YOUR SIGN CHRISTMAS** D.GRAU (B.ENGVALL,D.GRAU)	◆ BILL ENGVALL WARNER BROS. ALBUM CUT	66
67	64	71	3	**TOUCHDOWN TENNESSEE** K.CHESNEY,C.BRADLEY (D.DILLON,K.CHESNEY)	KENNY CHESNEY (C) (D) BNA 65655	64
68	72	65	3	**BEHIND CLOSED DOORS** J.SLATE,J.DIFFIE (K.O'DELL)	JOE DIFFIE EPIC ALBUM CUT	65
69	NEW ▶		1	**YOU WERE MINE** P.WORLEY,B.CHANCEY (E.ERWIN,M.SEIDEL)	DIXIE CHICKS MONUMENT ALBUM CUT	69
70	RE-ENTRY		2	**INNOCENT BYSTANDER** D.GATTIS,R.DEAN (R.DEAN,D.GATTIS)	BILLY DEAN CAPITOL ALBUM CUT	68
71	66	63	18	**LOOSEN UP MY STRINGS** C.BLACK,J.STROUD (C.BLACK,H.NICHOLAS)	CLINT BLACK (V) RCA 65585	12
72	71	67	5	**LEAVE MY MAMA OUT OF THIS** P.DAVIS,E.SEAY (M.HOLMES,K.BLAZY,W.KIMES)	MONTY HOLMES BANG II ALBUM CUT	59
73	NEW ▶		1	**YOU WON'T EVER BE LONELY** D.MALLOY,J.G.SMITH (A.GRIGGS,B.JONES)	ANDY GRIGGS (C) (D) RCA 65646	73
74	73	66	4	**THE BIG ONE** B.BECKETT,P.GHEENE (J.IMS,P.MATTHEWS)	CONFEDERATE RAILROAD ATLANTIC ALBUM CUT	66
75	NEW ▶		1	**A RANDOM ACT OF SENSELESS KINDNESS** D.KENNEDY,A.SMITH (F.MYERS,G.BAKER,J.WILLIAMS)	◆ SOUTH SIXTY FIVE (C) (D) (V) ATLANTIC 84194	75

Records showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 3000 detections for the first time. Titles below the top 30 are removed from the chart after 20 weeks. ◆Videoclip availability. Catalog number is for CD single, or vinyl single if CD single is unavailable. (C) Cassette single availability. (D) CD single availability. (M) Cassette maxi-single availability (T) Vinyl maxi-single availability (V) Vinyl single availability. (X) CD maxi-single availability. © 1998, Billboard/BPI Communications.

Billboard® Top Country Singles Sales™

DECEMBER 12, 1998

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE / IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
				◄ No. 1 ►	
1	1	1	39	**THIS KISS** ● WARNER BROS. 17247 — 17 weeks at No. 1	FAITH HILL
2	4	8	4	**FLY (THE ANGEL SONG)** GIANT 17131/WARNER BROS	THE WILKINSONS
3	2	2	23	**26 CENTS** GIANT 17197/WARNER BROS.	THE WILKINSONS
4	6	5	11	**IF I LOST YOU** WARNER BROS. 17152	TRAVIS TRITT
5	3	4	40	**I'M ALRIGHT/BYE BYE** ● CURB 73034	JO DEE MESSINA
6	5	3	12	**FOR YOU I WILL** LYRIC STREET 164023/HOLLYWOOD	AARON TIPPIN
7	7	9	12	**I WILL STAND** BNA 65570/RLG	KENNY CHESNEY
8	8	6	12	**SOMEONE YOU USED TO KNOW** EPIC 79011/SONY	COLLIN RAYE
9	11	13	6	**HOLD ON TO ME** ATLANTIC 84197/AG	JOHN MICHAEL MONTGOMERY
10	16	15	4	**NO PLACE THAT FAR** RCA 65584/RLG	SARA EVANS
11	9	10	35	**COMMITMENT** ● CURB 73055	LEANN RIMES
12	12	12	78	**HOW DO I LIVE** ▲² CURB 73022	LEANN RIMES
13	14	14	8	**THERE YOU HAVE IT** ARISTA NASHVILLE 13134	BLACKHAWK
14	10	11	13	**A LITTLE PAST LITTLE ROCK** DECCA 72068/MCA NASHVILLE	LEE ANN WOMACK
15	13	7	17	**WIOE OPEN SPACES** MONUMENT 79003/SONY	DIXIE CHICKS
16	15	16	5	**GUILTY** BNA 65552/RLG	THE WARREN BROTHERS
17	22	—	8	**YOU'RE BEGINNING TO GET TO ME** GIANT 17158/WARNER BROS.	CLAY WALKER
18	17	19	29	**ONE HEART AT A TIME** ATLANTIC 84117/AG	VARIOUS ARTISTS
18	19	18	14	**WRONG AGAIN/HAPPY GIRL** RCA 65456/RLG	MARTINA MCBRIOE
20	18	17	20	**COVER YOU IN KISSES** ATLANTIC 84157/AG	JOHN MICHAEL MONTGOMERY
21	20	21	6	**STRAIGHT TEQUILA** CURB 73066	TRINI TRIGGS
22	21	—	2	**A BITTER ENO** COLUMBIA 79013/SONY	DERYL DOOD
23	RE-ENTRY		7	**ONE DAY LEFT TO LIVE/HONKY TONK AMERICA** MERCURY 566052	SAMMY KERSHAW
24	23	25	34	**I JUST WANT TO DANCE WITH YOU** MCA NASHVILLE 72046	GEORGE STRAIT
25	24	23	20	**THE HOLE** DREAMWORKS 59010/GEFFEN	RANDY TRAVIS

Records with the greatest sales gains this week. ● Recording Industry Assn. of America certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion titles indicated by a numeral following the symbol. © 1998, Billboard/BPI Communications and SoundScan, Inc.

COUNTRY CORNER



by Wade Jessen

CHRISTMAS IN DIXIE: As the opening bells are rung to kick off the holiday buying season, Dixie Chicks' "Wide Open Spaces" finishes on Top Country Albums with our Greatest Gainer garland, up more than 22,000 scans, to rise 4-3. The set moves more than 113,000 units and is boosted by a Nov. 23 stop on "The Tonight Show With Jay Leno" and a monthlong radio promotion via ABC's "American Country Countdown With Bob Kingsley." **Kingsley's** show solicited on-air entries for a grand-prize package that included a pink van that the trio used as transportation before adopting the customized touring coach it now uses.

Kingsley's radio affiliates in more than 600 U.S. markets participated in the event, with heightened involvement at the station level in 16 major markets, including Los Angeles, New York, Detroit, Dallas, Salt Lake City, and Phoenix.

Meanwhile, on Hot Country Singles & Tracks, the Chicks bow at No. 69 with "You Were Mine," the follow-up single to "Wide Open Spaces." Still reeling from a four-week run at the top, "Wide Open Spaces" dips 3-7 while maintaining airplay at each of our 163 monitored stations. The new song is airing at 28 of those monitored signals, including new spins at KBEQ Kansas City, Mo.; WAMZ Louisville, Ky.; and WKKX St. Louis.

DIAL POSITION: On Hot Country Singles & Tracks, **Faith Hill's** "Let Me Let Go" (Warner Bros.) displaces **Ty Herndon's** "It Must Be Love" (Epic) at the top of the page, but Herndon isn't going away quietly. Hill's single rises 2-1, up 188 spins, while Herndon's song is pushed back to the runner-up slot with an increase of five plays. And now that country airplay is factored into the Hot 100, Hill's single bullets on that chart at No. 33 without a retail single available. Herndon's song also performs exclusively on airplay points and lands at No. 38 on that chart. Prior to last issue's change in methodology, country titles that had not crossed formats reached the Hot 100 on the sole strength of retail singles sales.

On Top Country Albums, Hill's "Faith" set scans more than 51,000 units to hold at No. 6, while Herndon's "Big Hopes" package moves 3,000 pieces to finish at No. 60.

CHIMNEY SWEEPS: "Country Christmas Classics" (RCA), a budget-priced multi-artist compilation, takes Hot Shot Debut honors on Top Country Albums at No. 64 with approximately 2,500 units. Our percentage-based Pacesetter trophy is handed to "A Country Superstar Christmas II" (Hip-O/Universal), another seasonal collection. That title sells 11,000 pieces and turns in an 89% gain over the prior week.

On Top Country Catalog Albums, the first edition of "A Country Superstar Christmas" re-enters at No. 22 with more than 3,500 units. Other older seasonal titles are sprinkled throughout that chart, including encore appearances by **Alabama's** "Christmas Volume II" (RCA), **Alan Jackson's** "Honky Tonk Christmas" (Arista/Nashville), and **John Berry's** "O Holy Night" (Capitol), which benefits from sales in the Christian marketplace. Stock on Berry's title is worked at Christian retailers by Sparrow.

FORMER NASH RAMBLER RANDALL STARTS A NEW 'MORNING' AT ASYLUM

(Continued from page 31)

is a hit.' I've never heard her pick a song because it was a hit that could get played."

Randall has chosen the songs that move him, and he's hoping audiences will respond likewise.

"I just hope it touches people," he says. "I tried to produce it in such as way that it wasn't too slick. I want people to sit in their car and feel like I'm singing to them."

Consumers are getting their first taste of the album via Randall's debut Asylum single, "She Don't Believe In Fairy Tales."

"I think it will work for country music in 1998 and 1999," says Gary Hightower, music director at KFDI Wichita, Kan., who also played Randall's singles during his RCA stint. "I like the tempo of this new song and the overall sound."

According to Asylum VP of marketing/sales Walt Wilson, Randall has been on a six-week radio tour. Asylum also created special "fairy tale" books that were sent to radio to promote the single. Each book incorporsted the names of radio station personnel into the story.

Wilson says Randall often draws comparisons to Vince Gill because of his musicianship and smooth tenor.

"Jon is such a wonderful and accomplished player and has such credibility in terms of the bands and people he's played with," he says. "Jon felt that was downplayed during his days at RCA."

Wilson says the label is focusing on the media to convey Randall's story. Listening posts will also be key in familiarizing consumers with Randall's music. "This is not just another cookie-cutter country record," says Wilson. "The reaction we've gotten from a wide range of people is that they love this album. I think the listening stations are going to make a big difference."

Wilson says the label is also planning "win it before you can buy it" contests at radio as well as other promotions involving the album.

Randall is managed by Monty Hitchcock Management, booked by Buddy Lee Attractions, and is signed to Sony/ATV Music Publishing.

AMERICAN MUSIC AWARDS

(Continued from page 31)

"This thing has been fan-driven from the get-go," says Lewis. "She and [husband/producer Robert "Mutt" Lange] have always said that when they're making the music, they're thinking only about the listeners, not about the gatekeepers. That's something a lot of country artists should think about."

Allen Butler, president of Sony Music Nashville—whose Dixie Chicks are up for two awards—says the fan-based American Music Awards are a significant boost for any act and a sure barometer of current public tastes.

"I think a select number of country artists have had a really good year," Butler says, "and I think [Dixie Chicks] have a fresh sound that is drawing in pop listeners. We made some great music this year that crossed over."

Butler says Dixie Chicks have attracted former country listeners back to the format. "The Chicks have definitely been one of the biggest factors in bringing people back to country," he says. "Just from our own research, we're finding tons of people coming back and checking out country radio again. Not just the Chicks, but Shania and Faith [Hill] as well. They hear them on other radio formats and become curious about country. The great thing for us is that—so far—the Chicks have been heard only on country radio. So, their new listeners and buyers are listening to country radio again."

Following is a listing of the country category nominations:

Male artist: Garth Brooks, Tim McGraw, George Strait.

Female artist: Faith Hill, LeAnn Rimes, Shania Twain.

Band, duo, or group: Alabama, Brooks & Dunn, Dixie Chicks.

Album: "Sevens," Garth Brooks; "One Step At A Time," George Strait; "Come On Over," Shania Twain.

New artist: Dixie Chicks, the Kinleys, the Wilkinsons.



Helping The Hall. American Express and Nashville restaurateurs joined forces in e fund-raising campaign end collected $25,000 for the new Country Music Hall of Feme and Museum. Shown, from left, ere Hall of Fame capital campaign chairman E.W. "Bud" Wendall, Mike Kelly of Jimmy Kelly's Restaurant, Country Music Foundation ecting director Kyle Young, and American Express account executive Scott Beisel.

COUNTRY SINGLES A-Z
PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

TITLE (Publisher – Licensing Org.) Sheet Music Dist.

19 **ABSENCE OF THE HEART** (EMI Princeton Street, ASCAP/EMI April, ASCAP/Full Keel, ASCAP/In The Fairway, ASCAP/Hamstein Cumberland, BMI/Hardtail Hits, BMI) HL/WBM
68 **BEHIND CLOSED DOORS** (Warner House of Music, BMI) WBM
74 **THE BIG ONE** (Rites Of Passage, BMI)
38 **A BITTER END** (BMG, ASCAP/Keabo, ASCAP/Milene, ASCAP/Loggy Bayou, ASCAP) HL/WBM
34 **BUST MAN** (BMG, ASCAP/Sierra Home, ASCAP/Zomba, BMI/Teren It Up, BMI) HL/WBM
33 **BY THE BOOK** (Warner-Tamerlane, BMI/EMI April, ASCAP/Ikids, ASCAP) HL/WBM
56 **CAN'T STOP THINKIN' 'BOUT THAT** (Sony/ATV Cross Keys, ASCAP/Kim Williams, ASCAP/Killen-Turner, BMI/We're Brewin' Hits, BMI) HL
25 **DON'T LAUGH AT ME** (Built On Rock, ASCAP/David Aaron, ASCAP/Sony/ATV Cross Keys, ASCAP) HL/WBM
57 **DRIVE ME WILD** (Travelin' Zoo, ASCAP/Myrt & Chuck's Boy ASCAP/Cal IV, ASCAP/Cooter Moe, ASCAP)
44 **EVERY LITTLE WHISPER** (Hamstein Cumberland, BMI/Kidlake, BMI/Steve Warner, BMI) WBM
28 **EVERYTHING'S CHANGED** (Five Cowboys, BMI/Sony/ATV Tree, BMI/Tenlee, BMI/Sony/ATV Cross Keys, ASCAP) HL
32 **FLY (THE ANGEL SONG)** (Golden Phoenix, SOCAN/Kiaya-songs, SOCAN/Rory Bourke BMI) WBM
15 **FOR A LITTLE WHILE** (Magnatune, SESAC/Family Style, SESAC/Glacier Park, SESAC/Moraine, SESAC/Malaco, BMI/EMI April, ASCAP/Phil Vassar, ASCAP) HL
12 **FOR YOU I WILL** (Hamstein Cumberland, BMI/Baby Mae, BMI/Gitterfish BMI/Buna Boy, BMI) WBM
20 **GETCHA SOME** (Songs Of PolyGram Int'l, BMI/Tokeco Tunes, BMI/Wacissa River, BMI/MRBI, BMI) HL
37 **GUILTY** (Sony/ATV Tree BMI/Starstruck Angel, BMI) HL
66 **HERE'S YOUR SIGN CHRISTMAS** (Twin Spurs, BMI/Boo-N Bing, BMI)
23 **HOLD ON TO ME** (Reynsong, BMI/Bayou Boy, BMI) HL
26 **HONEY, I'M HOME** (Songs Of PolyGram Int'l, BMI/Loon Echo BMI/Zomba, ASCAP) WBM
27 **HOW DO YOU FALL IN LOVE** (Maypop, BMI/Wildcountry, BMI) WBM
16 **HOW DO YOU SLEEP AT NIGHT** (Sony/ATV Cross Keys, ASCAP/Mill Village, ASCAP/W.B.M., SESAC/Extra Innings, SESAC) HL/WBM
65 **HOW FONEVER FEELS** (Warner-Tamerlane, BMI/New Works, BMI/WB, ASCAP)
3 **HUSBANDS AND WIVES** (Sony/ATV Tree, BMI) HL
36 **I DON'T WANT TO MISS A THING** (Realsongs, ASCAP) WBM
29 **IF I LOST YOU** (Post Oak, BMI/Edisto, ASCAP) HL
39 **I'LL GO ON LOVING YOU** (Spur 66, SESAC/Moraine, SESAC/Little Duck, SESAC)
55 **I'LL TAKE TODAY** (Seven Summits, BMI/Will Robinsongs, BMI/Irving, BMI) HL/WBM
30 **I'M ALRIGHT** (EMI April, ASCAP/Phil Vassar, ASCAP) HL
46 **I'M YOURS** (Gravtron, SESAC/Blakemore Avenue, ASCAP/Full Keel, ASCAP) WBM
TO **INNOCENT BYSTANDER** (Hanek, BMI/Kipahulu, ASCAP)
2 **IT MUST BE LOVE** (Almo, ASCAP/Craig Bickhardt, ASCAP/Magnasong, BMI/Rod Quill, BMI) WBM
11 **IT'S YOUR SONG** (Gooby, BMI/Pan For Gold, BMI/Copyright Management, BMI)
56 **I WILL STAND** (Scarlett Sister, ASCAP/Still Working For The Woman, ASCAP/Sweet Two O Five, BMI/Frankly Scarlett, BMI/First And Goal, BMI)
61 **I WON'T LIE** (EMI April, ASCAP/Pedalhead, ASCAP/Famous, ASCAP) HL
53 **KEEPIN' UP** (Maypop, BMI/Wildcountry, BMI/Route Six, BMI)
42 **KINDLY KEEP IT COUNTRY** (Vinny Mae, BMI) WBM
72 **LEAVE MY MAMA OUT OF THIS** (Blue Lake, BMI/Terrace, BMI/Spit & Shoelace, BMI/In The Air, BMI/A Hard Day's Write, BMI/Careers-BMG, BMI/Mama's Blessing, ASCAP) HL
62 **LET IT SNOW, LET IT SNOW, LET IT SNOW** (Cahn, ASCAP/WB, ASCAP/Producers, ASCAP/Warner Chappell, ASCAP) HL/WBM
1 **LET ME LET GO** (Diamond Mine, ASCAP/Little Shop Of Morgansongs, BMI/Morgan, BMI) HL/WBM
10 **A LITTLE PAST LITTLE ROCK** (Almo, ASCAP/Twin Creeks, ASCAP/Jess Brown, ASCAP/Famous, ASCAP) HL/WBM
71 **LOOSEN UP MY STRINGS** (Blackened, BMI) WBM
31 **NO PLACE THAT FAR** (Sony/ATV Tree, BMI/Wenonga, BMI/Hamstein Cumberland, BMI) HL/WBM
48 **NOTHIN' NEW UNDER THE MOON** (Hamstein Cumberland, BMI/Sony/ATV Tree, BMI/Widdcountry, BMI/Mike Curb, BMI/Warner-Tamerlane, BMI/Hellmaymen, BMI) HL/WBM
45 **ONE DAY LEFT TO LIVE** (Acuff-Rose, BMI/That's A Smash, BMI/Mike Curb, BMI/CPN, ASCAP) WBM
52 **ORDINARY LIFE** (McSpadden-Smith, BMI/Magnolia Hill, ASCAP)
43 **POWERFUL THING** (Mighty Nice, BMI/Andersongs, BMI/MCA ASCAP/Fire Feather, ASCAP) HL
75 **A RANDOM ACT OF SENSELESS KINDNESS** (Dixe Stars, ASCAP/Josh-Nick, ASCAP/Zomba, ASCAP/Zomba, BMI/Tuneover, BMI)
8 **RIGHT ON THE MONEY** (EMI Blackwood, BMI/Flybridge, BMI/EMI April, ASCAP/Phil Vassar, ASCAP) HL
56 **SHORTENIN' BREAD** (Warner-Tamerlane, BMI/Boy Rocking, BMI/Chinquapin, BMI/CVB, BMI/Atlantic Meridian, BMI) WBM
56 **SLOW DOWN** (Gitterfish, BMI/Buna Boy, BMI/Hamstein Cumberland, BMI/Baby Mae, BMI) WBM
41 **SOMEBODY'S OUT THERE WATCHING** (Warner-Tamerlane, BMI/Puckalesia BMI/Nomad-Noman, BMI/Franne Golde, BMI/Windswept Pacific, BMI) WBM
5 **SOMEONE YOU USED TO KNOW** (Melanie Howard, ASCAP/Big Giant, BMI/Warner-Tamerlane, BMI)
49 **SOMETHING TO THINK ABOUT** (EMI Blackwood, BMI/Ty Land, BMI/Hamstein Cumberland, BMI/Baby Mae, BMI) HL/WBM
17 **SPIRIT OF A BOY, WISDOM OF A MAN** (WB, ASCAP/Big Tractor, ASCAP/War Bride, ASCAP) WBM
18 **STAND BESIDE ME** (Hamstein Cumberland, BMI) WBM
64 **STRAIGHT TEQUILA** (Top Brass, ASCAP/Penny Anne, BMI/House Of Penny, BMI/Copperfield, BMI)
40 **TAKE ME** (EMI Blackwood, BMI/Singles Only, BMI/Sony/ATV Tree, BMI) HL
60 **THAT DON'T IMPRESS ME MUCH** (Songs Of PolyGram Int'l, BMI/Loon Echo, BMI/Zomba, ASCAP)
14 **THERE YOU HAVE IT** (Warner-Tamerlane, BMI/Rancho Belita, BMI/Careers-BMG, BMI/Sontanner BMI) HL/WBM
51 **THESE ARMS OF MINE** (Curbsongs, ASCAP/Kinetic Diamond II, ASCAP/Emilaur, BMI)
67 **TOUCHDOWN TENNESSEE** (Acuff-Rose, BMI) WBM
24 **UNBELIEVABLE** (Mighty Nice, BMI/Al Andersongs, BMI/Longitude, BMI/My Life's Work, BMI) HL/WBM
6 **WE REALLY SHOULDN'T BE DOING THIS** (Mighty Nice, BMI/Laudersongs, BMI/Blue Water, BMI) HL
63 **WHEN I GROW UP** (Hamstein Cumberland, BMI/Baby Mae, BMI/Co-Heart, BMI) WBM
22 **WHERE THE GREEN GRASS GROWS** (Song Matters, ASCAP/Famous, ASCAP/Almo, ASCAP/Daddy Rabbit, ASCAP) HL/WBM
54 **WHERE YOUR ROAD LEADS** (EMI April, ASCAP/Desmobile, ASCAP/Manor House, ASCAP/BMG, ASCAP) HL
7 **WIDE OPEN SPACES** (Pie-Eyed Groobee, BMI/Groobee, BMI)
47 **WINE INTO WATER** (EMI Blackwood, BMI/River Of Time, BMI/Burch Brothers, BMI/Tad Hewitt, ASCAP) HL
13 **WRONG AGAIN** (Still Working For The Man, BMI/Dyad, BMI)
21 **WRONG NIGHT** (Warner-Tamerlane, BMI/Hellmaymen, BMI/Starstruck Angel, BMI/Dead Solid Perfect, BMI) HL/WBM
35 **YOU MOVE ME** (PolyGram International, ASCAP/Piercepettisongs, ASCAP) HL
9 **YOU'RE BEGINNING TO GET TO ME** (Hamstein Cumberland, BMI/Sony/ATV Tree, BMI/Blind Sparrow, BMI/O-Tex, BMI) HL/WBM
4 **YOU'RE EASY ON THE EYES** (Hamstein Cumberland, BMI/Sony/ATV Tree BMI/Chris Waters, BMI/PolyGram International, ASCAP/Tem-DOO, ASCAP) HL/WBM
69 **YOU WERE MINE** (Woolly Puddin', BMI/Bug, BMI)
73 **YOU WON'T EVER BE LONELY** (Sony/ATV Tree, BMI/Mo Fuzzy Dice, ASCAP/Famous, ASCAP)

Billboard TOP COUNTRY ALBUMS™

DECEMBER 12, 1998

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST / IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
				◄ No. 1 ►		
1	1	—	2	**GARTH BROOKS** CAPITOL 97424 (19.98/26.98) 2 weeks at No. 1	DOUBLE LIVE	1
2	2	1	56	**SHANIA TWAIN ▲⁴** MERCURY 536003 (10.98 EQ/16.98)	COME ON OVER	1
				◄ Greatest Gainer ►		
(3)	4	2	44	**DIXIE CHICKS ▲** MONUMENT 68195/SONY (10.98 EQ/16.98) HS	WIDE OPEN SPACES	2
4	3	8	3	**SOUNDTRACK** 550 MUSIC 68971/EPIC (11.98 EQ/17.98)	TOUCHED BY AN ANGEL: THE ALBUM	3
5	5	3	28	**SOUNDTRACK ▲²** CAPITOL (LOS ANGELES) 93402 (10.98/17.98)	HOPE FLOATS	1
6	6	4	32	**FAITH HILL ▲** WARNER BROS. 46790 (10.98/16.98)	FAITH	2
(7)	9	10	9	**VINCE GILL WITH PATRICK WILLIAMS AND HIS ORCHESTRA** MCA NASHVILLE 70038 (10.98/16.98)	BREATH OF HEAVEN — A CHRISTMAS COLLECTION	7
(8)	7	6	14	**ALABAMA ▲²** RCA 67633/RLG (19.98/28.98)	FOR THE RECORD: 41 NUMBER ONE HITS	2
9	8	7	13	**ALAN JACKSON ▲** ARISTA NASHVILLE 18864 (10.98/16.98)	HIGH MILEAGE	1
(10)	16	21	8	**MARTINA MCBRIDE** RCA 67654/RLG (10.98/16.98)	WHITE CHRISTMAS	10
11	10	5	6	**TOBY KEITH** MERCURY 558962 (10.98 EQ/16.98)	GREATEST HITS VOLUME ONE	5
12	14	12	78	**TIM MCGRAW ▲³** CURB 77886 (10.98/16.98)	EVERYWHERE	1
13	11	17	30	**GARTH BROOKS** CAPITOL 94572 (44.98 CD)	THE LIMITED SERIES	1
14	13	11	26	**BROOKS & DUNN ▲** ARISTA NASHVILLE 18865 (10.98/16.98)	IF YOU SEE HER	4
(15)	20	—	2	**SOUNDTRACK** DREAMWORKS 50045/GEFFEN (10.98/16.98)	THE PRINCE OF EGYPT—NASHVILLE	15
16	15	16	37	**JO DEE MESSINA ●** CURB 77904 (10.98/16.98)	I'M ALRIGHT	6
17	12	9	6	**DEANA CARTER ●** CAPITOL 21142 (10.98/16.98)	EVERYTHING'S GONNA BE ALRIGHT	6
18	19	15	26	**REBA MCENTIRE ▲** MCA NASHVILLE 70019 (10.98/16.98)	IF YOU SEE HIM	2
19	17	13	30	**MARK WILLS ●** MERCURY 536317 (10.98 EQ/16.98) HE	WISH YOU WERE HERE	8
20	18	14	53	**GARTH BROOKS ▲³** CAPITOL 56599 (10.98/16.98)	SEVENS	1
21	23	20	30	**LEANN RIMES ▲** CURB 77901 (10.98/17.98)	SITTIN' ON TOP OF THE WORLD	2
22	21	19	32	**GEORGE STRAIT ▲** MCA NASHVILLE 70020 (10.98/16.98)	ONE STEP AT A TIME	1
23	22	18	16	**VINCE GILL ●** MCA NASHVILLE 70017 (10.98/16.98)	THE KEY	1
24	25	22	7	**BILL ENGVALL** WARNER BROS. 47090 (10.98/16.98)	DORKFISH	16
25	24	23	20	**TRISHA YEARWOOD ●** MCA NASHVILLE 70023 (10.98/16.98)	WHERE YOUR ROAD LEADS	3
				◄ Pacesetter ►		
(26)	39	45	5	**VARIOUS ARTISTS** HIP-O 40124/UNIVERSAL (6.98/11.98)	A COUNTRY SUPERSTAR CHRISTMAS II	26
27	27	26	63	**BROOKS & DUNN ▲²** ARISTA NASHVILLE 18852 (10.98/16.98)	THE GREATEST HITS COLLECTION	2
28	28	25	66	**MARTINA MCBRIDE ▲** RCA 67516/RLG (10.98/16.98)	EVOLUTION	4
29	26	24	18	**DIAMOND RIO** ARISTA NASHVILLE 18866 (10.98/16.98)	UNBELIEVABLE	9
(30)	35	33	20	**VARIOUS ARTISTS** ARISTA NASHVILLE 18850 (10.98/16.98)	ULTIMATE COUNTRY PARTY	12
31	30	29	16	**THE WILKINSONS** GIANT 24699/WARNER BROS. (10.98/16.98) HE	NOTHING BUT LOVE	20
33	32	32	25	**CLAY WALKER** GIANT 24700/WARNER BROS. (10.98/16.98)	GREATEST HITS	9
33	32	27	10	**LYLE LOVETT** CURB 11831/MCA (16.98/24.98)	STEP INSIDE THIS HOUSE	9
34	36	34	64	**LEANN RIMES ▲⁴** CURB 77885 (10.98/16.98)	YOU LIGHT UP MY LIFE — INSPIRATIONAL SONGS	1
35	34	36	64	**TRISHA YEARWOOD ▲²** MCA NASHVILLE 70011 (10.98/16.98)	(SONGBOOK) A COLLECTION OF HITS	1
36	29	29	4	**TRAVIS TRITT** WARNER BROS. 47097 (10.98/16.98)	NO MORE LOOKING OVER MY SHOULDER	15
37	33	33	10	**LEE ANN WOMACK** DECCA 70040/MCA NASHVILLE (10.98/16.98) HE	SOME THINGS I KNOW	20
38	38	35	28	**TERRI CLARK** MERCURY 558211 (10.98/16.98)	HOW I FEEL	10
39	41	43	4	**THE TRACTORS** ARISTA NASHVILLE 18878 (10.98/16.98)	FARMERS IN A CHANGING WORLD	39
40	40	38	20	**COLLIN RAYE** EPIC 68876/SONY (10.98 EQ/16.98)	THE WALLS CAME OOWN	6
41	37	32	4	**BILLY RAY CYRUS** MERCURY 558347 (10.98 EQ/16.98)	SHOT FULL OF LOVE	32
42	43	37	13	**TRACY LAWRENCE** ATLANTIC 83137/AG (10.98/16.98)	THE BEST OF TRACY LAWRENCE	13
(43)	50	49	28	**JEFF FOXWORTHY** WARNER BROS. 46861 (10.98/16.98)	TOTALLY COMMITTED	6
44	42	41	9	**BLACKHAWK** ARISTA NASHVILLE 18872 (10.98/16.98)	BLACKHAWK 4 — THE SKY'S THE LIMIT	25
45	45	42	30	**JOHN MICHAEL MONTGOMERY** ATLANTIC 83104/AG (10.98/16.98)	LEAVE A MARK	15
46	44	39	8	**AARON TIPPIN** LYRIC STREET 165003/HOLLYWOOD (10.98 EQ/16.98)	WHAT THIS COUNTRY NEEDS	33
47	48	46	32	**STEVE WARINER** CAPITOL 94482 (10.98/16.98)	BURNIN' THE ROADHOUSE DOWN	6
48	46	40	72	**KENNY CHESNEY ●** BNA 67498/RLG (10.98/16.98)	I WILL STAND	10
(49)	55	57	32	**RANDY TRAVIS** DREAMWORKS 50034/GEFFEN (10.98/16.98)	YOU AND YOU ALONE	7
(50)	57	54	32	**ROY D. MERCER** CAPITOL 54781 (7.98/11.98) HS	HOW BIG'A BOY ARE YA? VOLUME 4	19
51	51	50	66	**COLLIN RAYE ▲** EPIC 67893/SONY (10.98 EQ/16.98)	THE BEST OF COLLIN RAYE — DIRECT HITS	4
52	49	47	5	**SARA EVANS** RCA 67653/RLG (10.98/16.98) HE	NO PLACE THAT FAR	47
53	47	44	12	**VARIOUS ARTISTS** ASYLUM/ELEKTRA 62277/EEG (10.98/16.98)	TAMMY WYNETTE REMEMBERED	18
54	53	48	13	**WILLIE NELSON** ISLAND 524548 (10.98 EQ/16.98)	TEATRO	17
55	52	52	56	**SAMMY KERSHAW ●** MERCURY 536318 (10.98 EQ/16.98)	LABOR OF LOVE	5
56	56	56	59	**JOHN MICHAEL MONTGOMERY ●** ATLANTIC 83060/AG (10.98/16.98)	GREATEST HITS	5
(57)	70	72	14	**DOLLY PARTON** DECCA 70041/MCA NASHVILLE (10.98/16.98)	HUNGRY AGAIN	23
(58)	64	58	82	**ROY D. MERCER** CAPITOL 54781 (7.98/11.98) HS	HOW BIG'A BOY ARE YA? VOLUME 1	39
(59)	66	63	58	**ROY D. MERCER** CAPITOL 21144 (7.98/11.98) HS	HOW BIG'A BOY ARE YA? VOLUME 3	31
60	54	55	27	**TY HERNDON** EPIC 68167/SONY (10.98 EQ/16.98)	BIG HOPES	22
(61)	69	65	78	**ROY D. MERCER** CAPITOL 54782 (7.98/11.98) HS	HOW BIG'A BOY ARE YA? VOLUME 2	43
62	63	64	84	**GEORGE STRAIT ▲³** MCA NASHVILLE 11584 (10.98/16.98)	CARRYING YOUR LOVE WITH ME	1
63	59	51	29	**TRACY BYRD** MCA NASHVILLE 70016 (10.98/16.98)	I'M FROM THE COUNTRY	8
				◄ Hot Shot Debut ►		
(64)	NEW ▶		1	**VARIOUS ARTISTS** RCA 67698 (4.98/9.98)	COUNTRY CHRISTMAS CLASSICS	64
65	65	62	25	**DWIGHT YOAKAM** REPRISE 46918/WARNER BROS. (10.98/16.98)	A LONG WAY HOME	11
66	71	—	10	**RANDY TRAVIS** WARNER BROS. 47028 (10.98/16.98)	GREATEST #1 HITS	66
67	72	—	92	**LEANN RIMES ▲²** CURB 77856 (10.98/15.98)	UNCHAINED MELODY/THE EARLY YEARS	1
68	60	59	23	**JOHN DENVER** MADACY 4750 (5.98/7.98)	THE BEST OF JOHN DENVER	49
69	73	73	69	**CLINT BLACK ●** RCA 67515/RLG (10.98/16.98)	NOTHIN' BUT THE TAILLIGHTS	4
70	61	53	9	**LORRIE MORGAN** BNA 67627/RLG (10.98/16.98)	SECRET LOVE	36
(71)	RE-ENTRY		18	**WILLIE NELSON** LEGACY 69322/COLUMBIA (7.98 EQ/11.98)	16 BIGGEST HITS	58
72	62	60	6	**CONFEDERATE RAILROAD** ATLANTIC 83024/AG (10.98/16.98)	KEEP ON ROCKIN'	57
16	16	68	5	**T. GRAHAM BROWN** INTERSOUND 9346/PLATINUM (10.98/16.98)	WINE INTO WATER	68
74	64	67	4	**VARIOUS ARTISTS** ATLANTIC 83090/AG (10.98/17.98)	THE CIVIL WAR: THE NASHVILLE SESSIONS	58
16	16	16	25	**JOE DIFFIE** EPIC 69137/SONY (10.98 EQ/16.98)	GREATEST HITS	21

Albums with the greatest sales gains this week. ●Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. For boxed sets, and double albums with a running time that exceeds two hours, the RIAA multiplies shipments by the number of discs and/or tapes. *Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. HS indicates past or present Heatseeker title. © 1998, Billboard/BPI Communications, and SoundScan, Inc.

Billboard® Top Country Catalog Albums™

DECEMBER 12, 1998

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®

THIS WEEK	LAST WEEK	ARTIST / IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	TOTAL CHART WEEKS
1	1	**GARTH BROOKS ▲¹⁰** CAPITOL 29689/5987 (10.98/15.98) 30 weeks at No. 1	THE HITS	171
2	3	**SHANIA TWAIN ▲¹⁰** MERCURY 522886 (10.98 EQ/16.98) HE	THE WOMAN IN ME	199
3	3	**GARTH BROOKS ▲¹** CAPITOL 98742/5987 (7.98/11.98)	BEYOND THE SEASON	87
6	6	**JOHN DENVER & THE MUPPETS ▲** LASERLIGHT 12761 (3.98/5.98)	A CHRISTMAS TOGETHER	22
2	3	**BURL IVES** MCA NASHVILLE 22177 (5.98 CD)	RUDOLPH THE RED-NOSED REINDEER	9
6	3	**ALAN JACKSON ▲⁴** ARISTA NASHVILLE 18801 (10.98/16.98)	THE GREATEST HITS COLLECTION	162
7	6	**LEANN RIMES ▲¹** CURB 77821 (10.98/15.98)	BLUE	125
3	3	**JOHN DENVER** RCA 67641 (10.98/16.98)	ROCKY MOUNTAIN CHRISTMAS	7
6	12	**REBA MCENTIRE ▲** MCA NASHVILLE 42031 (2.98/5.98)	MERRY CHRISTMAS TO YOU	48
10	11	**JOHN DENVER** LASERLIGHT 12762 (3.98/6.98)	CHRISTMAS LIKE A LULLABY	6
11	15	**VINCE GILL ▲** MCA NASHVILLE 10877 (10.98/15.98)	LET THERE BE PEACE ON EARTH	62
12	21	**GEORGE STRAIT ▲⁷** MCA NASHVILLE 5800 (2.98/7.98)	MERRY CHRISTMAS STRAIT TO YOU	48
13	10	**PATSY CLINE ▲⁹** MCA NASHVILLE 12 (7.98/12.98)	12 GREATEST HITS	610
16	20	**TRISHA YEARWOOD ●** MCA NASHVILLE 11091 (4.98/6.98)	THE SWEETEST GIFT	13
16	9	**HANK WILLIAMS, JR. ▲⁴** CURB 77638 (6.98/9.98)	GREATEST HITS, VOL. 1	235
16	25	**GEORGE STRAIT ▲⁵** MCA NASHVILLE 11253 (39.98/49.98)	STRAIT OUT OF THE BOX	117
16	16	**HANK WILLIAMS** MERCURY 536029 (7.98 EQ/11.98)	20 OF HANK WILLIAMS GREATEST HITS	59
16	17	**DEANA CARTER ▲⁴** CAPITOL 37514 (10.98/15.98) HE	DID I SHAVE MY LEGS FOR THIS?	117
16	13	**SHANIA TWAIN ●** MERCURY 514422 (7.98 EQ/11.98)	SHANIA TWAIN	109
21	13	**TIM MCGRAW ▲⁵** CURB 77659 (9.98/15.98)	NOT A MOMENT TOO SOON	245
21	—	**ALABAMA** RCA 66927/RLG (10.98/15.98)	CHRISTMAS VOLUME II	15
22	—	**VARIOUS ARTISTS** HIP-O 40066/UNIVERSAL (6.98/11.98)	A COUNTRY SUPERSTAR CHRISTMAS	10
23	—	**JOHN BERRY** CAPITOL 32663 (7.98/11.98)	O HOLY NIGHT	22
24	18	**TRAVIS TRITT ▲** WARNER BROS. 46001 (10.98/16.98)	GREATEST HITS — FROM THE BEGINNING	163
25	—	**ALAN JACKSON ▲** ARISTA NASHVILLE 18736 (10.98/15.98)	HONKY TONK CHRISTMAS	45

Catalog albums are 2-year-old titles that have fallen below No. 100 on The Billboard 200 or reissues of older albums. Total Chart Weeks column reflects combined weeks title has appeared on Top Country Albums and Top Country Catalog. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. *Asterisk indicates vinyl LP is available. Most tape prices, and CD prices for BMG and WEA labels are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. HE indicates past Heatseeker title.
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From Country To Karaoke, The Changing Face Of Music City, U.S.A.

BY CHET FLIPPO

This will come as a shock to some, but it is a stone fact that, on any given night, there is more non-country music being performed in Nashville than there is country music. Time was, apart from a few motel lounges and skull orchards, there was virtually no live country music regularly on stage in Music City.

Now that the industry and the city have for years pushed to get some live country onstage to bolster the city's image and lure some tourist dollars to town, there's more parity in live music venues, but there's overwhelmingly more rock and Christian and blues and alternative music on stage than there is country.

Approximately 120 valid music venues are presenting music here on a regular basis, ranging from small clubs to the Ryman Auditorium. From the neon frenzy of the alt-country clubs on Lower Broad to the stately bluegrass of the Station Inn to the raucous blues, funk and rock of the Strip on Second Avenue to the hushed, reverent folk atmosphere of the Bluebird Cafe to joyful Christian music at Jammin' Java to edge music at the Indienet Record Shop, there's vibrant live music in a host of venues every night of the week. There are more karaoke joints than perhaps there should be.

There are regular writers' nights or open-mic nights at more than a dozen clubs. Because of the competition, and the increased entertainment-dollar competition from new pro sports teams here, not everyone is flourishing or will even survive. But the opportunity is there.









SCHOOLS OF MUSICAL KNOWLEDGE

The foundation is further buttressed by the music-business degree programs at Belmont University in Nashville and at Middle Tennessee State University in nearby Murfreesboro. Both programs draw students from all over the world, and both provide interns and graduates for the music industry on a regular basis.

Nashville first began exporting music to the world in the 1870s, when the fledgling African-American school, Fisk University, formed here in 1866, could barely stay open because of financial difficulties.

The Fisk Jubilee Singers embarked on a fund-raising tour in 1871 that turned out to last seven years, spanning the globe and attracting such devoted fans as England's Queen Victoria. Another black Nashville school, Central Tennessee College, sent its own "jubilee" group, the Original Tennesseans, out on tour in 1873. So the touring tradition was established.

That gospel tradition, in many ways, set the stage for country. Early record labels here, such as Dot and Bullet, recorded the gospel groups. The Fairfield Four, which still records and performs here, began broadcasting on Clear Channel station WLAC in 1942, broadening radio's base of country-music barn dances, such as the Grand Ole Opry, which has been on WSM since 1925. WLAC itself was long in the forefront of broadcasting R&B in the 1950s and 1960s, with such legendary DJs as John R. and Hoss Burns.

NOTHING SUCCEEDS LIKE DIVERSITY

So, musical diversity has a long tradition in Nashville. Elvis recorded here. So have Bob Dylan, Jonny Lang, Bobby "Blue" Bland and Neil Diamond. Peter Frampton lives here, and so do Donna Summer, Steppenwolf's John Kay and Bob Carlisle.

The country-music industry settled here at mid-20th century largely because the music-publishing business was already in place, which attracted songwriters and the A&R heads and the labels, which, in turn, brought in studios, which brought in musicians and artists. Nonetheless, a vast amount of extra-country music and music business activity has gone on here for years.

Reflecting the shift of Nashville from country-only to music across the board, the face of the industry is changing, too. Contemporary Christian has firmly established Nashville as its headquarters. Budget classical label Naxos relocated its North American HQ here this year. Classical musicians can make a living here playing country and Christian sessions, a primary reason why Nashville can support a good symphony. One new record label that's indicative of these changes is the Pioneer Music Group (PMG), owned by Japan's Pioneer Electronic Corp. Now just two years old, the label has moved into a sprawling 12,000-square-foot loft space in a former mattress factory in Franklin, just south of Nashville. With a staff of 20 or so, PMG intends to stay lean and creative, CEO/president Charlie Lico says. Distribution is by Atlantic, through WEA.

Continued on page 38

NASHVILLE

Local Noise

Five Acts Bound For Glory

By Deborah Evans Price

Ceili Rain

The sounds of bagpipes and a lone drummer begin wafting through the night air, and anticipation builds as Ceili

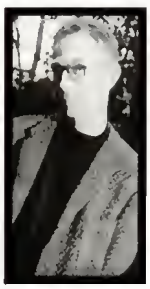


Rain prepares to storm the stage. It's the combination of spirited stage antics and engaging songs that has made Ceili [pronounced "Kay-lee"] Rain one of the most popular live acts in Music City. A Celtic pop/rock ensemble led by singer/songwriter Bob Halligan Jr., the band is comprised of button accordionist Buddy Connolly, drummer Lang Bliss, guitarist Raymond Arias, bassist Andrew Lamb, fiddler Gretchen Priest and Skip Cleavinger on whistle and pipes.

A Syracuse, N.Y., native, Halligan began his career as a songwriter, landing cuts by a variety of acts, including Michael Bolton, Cher, Kiss and Judas Priest, and releasing his own pop album on Atco before moving to Nashville in 1995. He began getting cuts by country and Christian acts, such as Kathy Mattea, Rebecca St. James and Sierra, but his main goal was to start a band that combined his rock sensibilities with his love of Irish music. Thus Ceili Rain was born. Loosely translated from Gaelic, the band's name means "heavenly party." Halligan describes them as "Imagine the Beatles and the Chieftains in a room together, with John [Lennon] and Paul [McCartney] saying to Paddy Maloney, 'We love what you're doing, but can you slow it down a little bit, so that people can absorb it in one listen?'"

In April, the band released its debut album, "Ceili Rain: Say KAY-lee," on Nashville rock indie Punch Records. (They are distributed to the general market through Navarre and to the Christian retail market via New Day Distributors.) Since then, "I Don't Need A Picture" has made inroads at Triple-A and adult-contemporary radio. The band has hit the road, performing nearly 100 dates this year, from Vermont to California, but Nashville is still home. "I'm excited about the way we click with Nashville, because it can be a jaded audience. You can get that golf-tournament applause," admits Halligan. "But we're a lot different from the average band. People come to be lifted up, and it seems to be working."

Victor Mecyssne



Citing influences as diverse as Tom Waits, Uncle Walt's Band and Muddy Waters, Victor Mecyssne (pronounced "Muh-sess-nee") has developed his own highly eclectic musical style, which has been creating a buzz around Nashville. A native Nashvillian, Mecyssne grew up listening to a variety of music found in his father's one-stop that provided 45s to jukebox operators.

His musical history includes performing in the orchestra for the Cumberland County Playhouse, playing in an acoustic duo and performing on the road for a year as the pit guitarist in a production of Roger Miller's Broadway hit "Big River." He has also held an artist-in-residence slot in the Wolftrap Foundation's Arts in Education program.

After his time abroad, Mecyssne returned to Nashville in 1993 and began writing songs. The result was an album titled "Personal Mercury" that drew attention to Mecyssne's jazzy melodies and sophisticated lyrics. He and his band, the Ragtops, became regular performers at Nashville's Radio Cafe, further whetting appetites for Mecyssne's May 1998 release, "Hush Money," on the Sweetfish label. Mecyssne describes his sound as "American music. It's Southern music. It's eclectic," he says. "Sonically, it sounds like something from the past, like the old Blue Note jazz records. It's really a hodgepodge gumbo—hopefully, a pleasing gumbo." Mecyssne can also be heard on "A Celebration Of The American Farm," a multi-artist project featuring Nanci Griffith, John Cowan and others. Mecyssne performs a duet with Jonell Mosser on "Thunder Rolling Across Arkansas."

Tommy Sims

"Nashville is lucky to have someone like Tommy in our community. He could be the godfather of the Nashville pop-music scene, like Babyface is in Atlanta," says attorney Jim Zumwalt of singer/songwriter/producer Tommy Sims.



Sims is well-known in music circles from coast to coast as one of the co-writers of Eric Clapton's Grammy-winning hit "Change The World" (co-written with pals Wayne Kirkpatrick and Gordon Kennedy). When a friend introduced him to Doug Morris, the Universal chief asked if he had a guitar and could play him a few tunes. Sims went to the car, came back, played a few songs, and Morris signed him on the spot.

His highly anticipated debut album is slated for release next spring. Sims has been working on the pop/R&B-flavored project at his Nashville studio, Positive Movement, which is also the name of his production company. (Sims is also developing an imprint label, as yet to be named.) He co-produced the most recent Neville Brothers album and has been working on two sides for Jon Gibson's upcoming B-Rite album.

Sims is familiar to Nashville audiences from playing as a sideman with artists like Amy Grant, showcasing his solo talents at various songwriter events and performing as part of the band One World—which is currently on hiatus as Sims and fellow band member Chris Rodriguez both work on their respective solo albums.

Shane Martin

The contemporary Christian market has become an increasingly competitive field, and Nashville is a hotbed of activity for young artists pursuing a career that combines their music and faith. One of the newcomers attracting attention from Christian labels and publishers is singer/songwriter Shane Martin.



A native of Booneville, Miss., Martin has been playing guitar since the age of 5. He moved up to Nashville and developed a following, performing original songs at the Bluebird Cafe, Ernest Tubb's Midnight Jamboree, Jammin' Java and 23rd Psalms Coffee House. Martin started working with noted Christian-music publisher Randy Cox and began co-writing with other Nashville tunesmiths, among them Kevin Stokes, Matt McQueen, Word artist Cindy Morgan and Dennis Dearing, who produced a demo session for Martin that has been drawing label interest.

Martin describes his music as "acoustic pop" and cites such diverse influences as Bill Monroe, the Doobie Brothers, Richard Marx, Ricky Skaggs and Bryan Adams. "I grew up with all those influences, and they've definitely affected me," says Martin.

As challenging as Nashville is for aspiring musicians, Martin says he's found support and appreciates the fact that established Nashvillians have taken time to help a newcomer. "I love Nashville. I have been fortunate to be blessed and surrounded by people who nurture," Martin says, citing ASCAP's Dan Keen as particularly helpful and Arista Nashville VP Jim Scherer as a mentor. "God has protected me and allowed me to know people like Jim, who introduced me to Randy. They were always there to help me and keep me accountable."

Martin's goals are obviously to sign publishing and recording contracts. (He's planning a Dec. 8 showcase at Nashville's Gibson Cafe.) However, he has his eyes on much more. "Ultimately, my goal is to grow as much as I can in my faith, and encourage and challenge as many people as possible," he says. "That's the perspective I write from—not to be so preachy, but to write about life and what's going on in life."

Sonya Isaacs Surrett

When Vince Gill decides to make time in his busy schedule to produce an album on a new artist—the first time he's produced an album for another act—it's a sure bet that voice is something special. Sonya Isaacs Surrett definitely is stirring up interest on Music Row. Gill first heard her sweet Appalachian vocals at the Grand Ole Opry when her family bluegrass/gospel band, the Isaacs, were performing. Gill began jamming backstage with the family and invited Sonya and her sister, Becky Isaacs Bowman, to join him onstage performing "Go Rest High On That Mountain."



"Talk about a dream come true," says Isaacs Surrett. "If someone had said 'Name any star you'd like to work with,' it would be Vince Gill."

For Isaacs Surrett, that dream just kept getting better. Gill asked her to sing backup on his summer tour and offered to produce her upcoming solo debut as a mainstream country artist. Several major Nashville labels had been courting her since WSIX-Nashville aired some of her family's music on a Sunday gospel show. Isaacs Surrett opted to sign with Lyric Street Records, the new Disney label, because "There are a lot of really good people there, and I felt a lot of enthusiasm," she says. She's been in the studio with Gill this fall, working on her Lyric Street debut, due out in the spring of 1999. As part of her deal, she'll also be able to continue her career as part of the Isaacs. (The family group, comprised of Lily Fishman Isaacs; her husband, Joe; son, Ben; Sonya; Rebecca; Sonya's husband, Tim Surrett; and Rebecca's husband, John Bowman, records for the Asheville, N.C.-based Horizon label.) She'll continue writing songs, recording and even touring with the family as her schedule permits. ■

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BANG II records

NASHVILLE

From Country To Karaoke

Continued from page 35



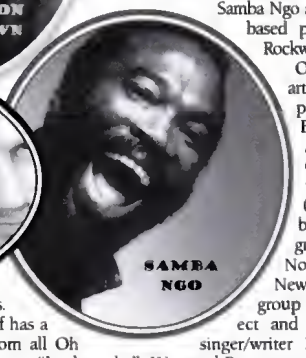
The current PMG roster ranges from mainstream Nashville gospel and R&B to Michigan flame-out electronic rock to ethereal Christian folk to unclassifiable singer/songwriter to...whatever. Veteran gospel artist CeCe Winans is represented by current releases "Everlasting Love" and "His Gift." Full On The Mouth's "Collide" CD represents the Flint, Mich., rock 'n' roll tradition going electronic. Judson Spence's "I Guess I Love It" contains eclectic singing and songwriting, ranging from mainstream to the edge. Christian-folk artist Mancy A'lan Kane, 19, is represented by her debut album, "Paper Moon." The progressive rock group Tiny Town, its eponymous CD currently available, was formed around veteran guitarist Pat McLaughlin.

Oh Boy, It's The Bis-Quits!

When singer/songwriter John Prine moved here, he and his partner/manager Al Bunetta formed Oh Boy Records, primarily to handle Prine's releases. Now the label also encompasses Red Pajamas Records and Blue Plate Music. Blue Plate has issued a number of Steve Goodman reissues, and Red Pajamas features the "Live From Mountain Stage" series.







Oh Boy itself has a current CD with songs from all Oh Boy artists past and present: "Lucky 13" includes songs from Prine, Donnie Fritts, R.B. Morris, Heather Eatman, the Bis-Quits and Keith Sykes.

A similar, if smaller, boutique venture is BTM Records, formed by famed producer Barry Beckett. Current product is by Vern "the Voice" Gosdin and Wayne Toups. In the same vein, Punch Records is gaining attention for its CD by Ceili Rain, Nashville's only Celtic-rock band. Bluegrass picker Ricky Skaggs, meanwhile, has just formed Ceili Records, with himself and the Del McCoury Band as the first projected releases.

A larger, niche-oriented Nashville boutique label is Compass Records, which was founded in 1995 by jazz banjoist Alison Brown and bassist/producer Garry West (who were married in October 1998). An acoustic-oriented label with a penchant for world music, Compass also includes current releases by English traditional-folk artist Kate Rusby, Congolese soukous artist Samba Ngo and the D.C.-based pop/folk duo Rockwell Church.

Other noted artists on Compass include Brown's own Alison Brown Quartet, Victor Wooten (Bela Fleck's bassist), the group Farmer Not So John, New Orleans jazz group Astral Project and country-folk singer/writer Kate Campbell. West and Brown say that, far from being intimidated by the major country labels being located in Nashville, they take advantage of those labels' magnet appeal in drawing talented writers and musicians and support industries to town.

That, says PMG's Lico, is the beauty of being in the Nashville area: "We have virtually everything right here. We have the music, we have the musicians, we have the technology, and, most of all, we have the people." ■



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ALMO/IRVING MUSIC ···***Listen here***···

Classical KEEPING SCORE



by Bradley Bambarger

BACH IN THE FUTURE: Although it isn't the only reason 2000 will be a momentous year, the 250th anniversary of the death of **Johann Sebastian Bach** should bring its share of commemorations. After all, no composer so symbolizes that which is great about Western musical culture as does Bach, whose uniquely pure and perennial music has influenced every generation of composer from **Mozart** to **Brahms**, from **Schoenberg** to **Arvo Pärt**. Among those saluting Bach with style are Hänssler Classic and Teldec, labels that are taking the opportunity to issue complete editions of his works.

Having taken on the sort of monumental project usually associated with the majors, Hänssler is dubbing its 160-disc collection the "Edition Bachakademie," after the label's hometown partner for the venture: the International Bachakademie of Stuttgart, Germany. The edition sees its first light this month with the issue of three volumes: "The Art Of The Fugue," with harpsichordist **Robert Hill**; the sonatas and partitas for violin solo, with **Dmitri Sitkovetsky**; and three early cantatas, led by the edition's overall curator, conductor **Helmuth Rilling**. The cantatas and other choral works are perhaps Hänssler's key draw, since Rilling—leader of **the Bach Collegium-Stuttgart** and Hänssler's flagship artist—is a world-renowned choral expert who attracts the cream of Germany's young vocal talent. **Christine Schäfer**, **Juliane Banse**, **Christiane Oelze**, **Matthias Goerne**, and **Thomas Quastoff** are just some of the soloists joining Rilling's fine choir for the project.



BACH

The orchestral, chamber, and instrumental entries in Hänssler's "Edition Bachakademie" also promise some valuable listening (even though it must be pointed out that Sitkovetsky's set is marred by some rather glaring edits). In an enlightened touch, the performances are on a mixture of period and modern instruments, with contributions from such estimable artist/scholars as pianist **Robert Levin**, who performs the "Well-Tempered Clavier" and other works on a variety of keyboards. The edition should be complete by the end of next year, with installments released month by month (and eventually in a boxed set). Due in January are several more discs drawing from Rilling's complete cycle of sacred cantatas, as well as new recordings of the secular cantatas, organ works by **Kay Johannsen**, and the suites for solo cello by **Boris Pergamenschikow**. Later volumes include the "Brandenburg Concertos" and Orchestral Suites featuring **the Oregon Bach Festival Orchestra**, an ensemble Rilling has directed since 1967.

According to **Matthias Lutzweiler**, Hänssler's director of international sales, the label expects to sell the equivalent of 20,000 complete Bach sets in the next 18 months (with the retail price for the collection at $899). In addition to traditional retail sales and Hänssler's Internet site (www.haenssler.com), the Bach edition is being sold via direct and retail subscription in Germany, with similar programs to be implemented next year in other European territories. And in the U.S., Hänssler has developed its profile not only through such retailers as Tower Records, but in league with the Columbia House Classical Club and, particularly, the BMG Classical Music Service (see story, page 1).

Rilling's 69-disc boxed set of Bach's sacred cantatas—a tough retail sell that goes for $399—has done remarkably well through the BMG classical club, selling some 400 sets in just eight months. Lutzweiler says promotions are also being planned with the BMG club for the "Edition Bachakademie" (which will come in versions with and without the sacred cantatas). At retail, Lutzweiler says, pre-orders have been strong in much of Europe, including Germany, the Netherlands, Switzerland, France, and the U.K. Hänssler is distributed in the U.K. by Select, in Germany by HNH International (Naxos), and in the U.S. by the Omaha, Neb.-based Collegium Records.

Founded in 1919, Hänssler has long been one of Germany's prime choirbook publishers, moving into the realm of recordings in 1972. The third-generation family business is run by **Friedrich Hänssler** (whose enthusiasm for Bach spawned the "Edition Bachakademie"), along with his sons, **Gunter** and **Marcus Hänssler**. Hänssler Classic has nearly 300 titles in its catalog, with Rilling's survey of the Middle European choral literature at its core: Bach's passions; the Mozart and Brahms requiems; masses by **Beethoven**, **Schubert**, and **Bruckner**; and oratorios by **Handel**, **Haydn**, and **Mendelssohn**. And Rilling has helped resurrect some rarities, such as **Liszt's** chant-laced oratorio "Christus" and Schubert's unfinished choral drama "Lazarus" as realized by the late Russian composer **Edison Denisov**.

Last month, Rilling and Hänssler ventured into the realm of new music with a world-premiere recording of **Krzysztof Penderecki's** "Credo." Taped live this summer at the Oregon Bach Festival in Eugene, "Credo" is a powerful, absorbing work that finds Penderecki in full neo-Romantic mode, taking his cues from the grand tradition of Bach, Beethoven, and Bruckner. According to Lutzweiler, "Credo" has been very well-received for a contemporary classical work, with an initial shipment of 18,000 copies worldwide.

There is more to Hänssler than just Rilling, though. The label issued a disc last year of **Ivan Moravec** performing Mozart's Piano Concertos Nos. 24 and 25 with **Sir Neville Marriner** and **the Academy Of St. Martins-In-The-Fields** that was dulcet and dramatic by turns and altogether superb. Also, Marriner's Hänssler cycle of Brahms symphonies is the cover feature on the BMG classical club's latest Encore catalog. And the Hänssler backlist features alto **Ingeborg Danz** singing Brahms lieder and baritone **Andreas Schmidt** intoning **Schumann**, as well as the young **Verdi Quartet** playing Schubert.

WITH TELDEC'S complete **Bach** edition, the label has taken pains to assert the catchy "Bach 2000" as a trademarked phrase. Beyond the wily legalisms, much of the content of Teldec's edition is indeed unassailable. The sacred cantatas come from the pioneering Telefunken/Das Alte Werk series by **Nikolaus Harnoncourt** and **Gustav Leonhardt**, and the secular cantatas are drawn from **Ton Koopman's** acclaimed cantata cycle under way for Teldec's sister Atlantic Classics label, Erato (Billboard, Nov. 6, 1996). The organ works will also be well-served by Koopman and his soon-to-be-complete survey, while the "Goldberg Variations" are represented by Leonhardt's classic harpsichord rendition. The feisty Italian ensemble **Il Giardino Armonico** also figures prominently in the edition, not only by its admirable "Brandenburg Concertos" but by group harpsichordist **Michele Barchi** performing many of the keyboard works and its co-founder **Luca Pianca** playing the lute suites.

Other high points of Teldec's Bach edition will be the "St. John Passion" with Harnoncourt and his **Concentus Musicus Wein**, as well as a set of various transcriptions for keyboard by **Andreas Staier**. Teldec plans to release its edition in summer 1999 as a lavish boxed set; for those already owning the complete Harnoncourt/Leonhardt sacred cantatas collection, a version of the set will be offered without those works.

You wouldn't really know it in the U.S., but this year marked the 40th anniversary of Teldec's historic Das Alte Werk imprint. A good bit of Das Alte Werk's wondrous catalog isn't even readily available stateside, including the bulk of Koopman's Bach organ series (which Atlantic stopped bringing over early on). Let's hope that Teldec's worthy "Bach 2000" gets more support from its American hosts.

TOP CLASSICAL ALBUMS™

Compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by SoundScan®

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST / IMPRINT & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
1	1	34	**ANDREA BOCELLI** ● PHILIPS 46203 (10.98 EQ/17.98)	ARIA — THE OPERA ALBUM (26 weeks at No. 1)
2	2	54	**ANDREA BOCELLI** PHILIPS 533123 (10.98 EQ/17.98)	VIAGGIO ITALIANO
3	3	15	**CARRERAS-DOMINGO-PAVAROTTI (LEVINE)** ● ATLANTIC 83110 (14.98/19.98)	THE 3 TENORS: PARIS 1998
4	4	9	**DOMINGO/BRIGHTMAN/LOTTI** SONY CLASSICAL 60396 (10.98 EQ/16.98)	A GALA CHRISTMAS IN VIENNA
5	6	3	**WYNTON MARSALIS** SONY CLASSICAL 60804 (10.98 EQ/16.98)	CLASSIC WYNTON
6	5	6	**CECILIA BARTOLI** LONDON 455961 (10.98 EQ/16.98)	LIVE IN ITALY
7	4	4	**BARTOLI/BOCELLI/TERFEL** DG 459146 (17.98 EQ CD)	A HYMN FOR THE WORLD 2
8	6	46	**DON CAMPBELL** CHILDREN'S GROUP 84291 (8.98/15.98)	THE MOZART EFFECT-VOLUME 1
9	10	4	**VARIOUS ARTISTS** AMERICAN GRAMAPHONE 296 (10.98/15.98)	RENAISSANCE HOLIDAY
10	RE-ENTRY		**YO-YO MA** SONY CLASSICAL 63203 (31.98 EQ CD)	BACH: THE CELLO SUITES
11	NEW▶		**VARIOUS ARTISTS** SONY CLASSICAL 60724 (10.98 EQ/16.98)	BEL CANTO
12	RE-ENTRY		**ANDRE RIEU** PHILIPS 534266 (10.98 EQ/16.98)	IN CONCERT
13	RE-ENTRY		**MICHAEL BOLTON** SONY CLASSICAL 63077 (10.98 EQ/16.98)	MY SECRET PASSION — THE ARIAS
14	12	23	**DON CAMPBELL** SPRING HILL 6501 (17.98 CD)	THE MOZART EFFECT: STRENGTHEN THE MIND
15	13	53	**YO-YO MA** SONY CLASSICAL 63121 (10.98 EQ/16.98)	PIAZZOLLA: THE SOUL OF THE TANGO

TOP CLASSICAL CROSSOVER™

1	1	14	**LONDON SYMPHONY ORCHESTRA (HORNER)** SONY CLASSICAL 60691 (10.98 EQ/16.98)	BACK TO TITANIC (14 weeks at No. 1)
2	2	62	**SARAH BRIGHTMAN & THE LONDON SYMPHONY ORCHESTRA** ● NEMO STUDIO/ANGEL 56511 (9.98/16.98) ▲	TIME TO SAY GOODBYE
3	6	6	**BOSTON POPS ORCHESTRA (LOCKHART)** RCA VICTOR 63252 (10.98/17.98)	HOLIDAY POPS
4	4	6	**VARIOUS ARTISTS** LONDON 460600 (10.98 EQ/16.98)	PAVAROTTI & FRIENDS FOR THE CHILDREN OF LIBERIA
9	6	16	**HELMUT LOTTI** RCA VICTOR 63300 (10.98/17.98) ▲	GOES CLASSIC
9	6	16	**PLACIDO DOMINGO** ATLANTIC 23794 (16.98 CD)	FOR LOVE
7	6	11	**THE TALIESIN ORCHESTRA (SAYRE)** INTERSOUND 3715 (15.98 CD)	MAIDEN OF MYSTERIES
9	6	20	**VANESSA-MAE** VIRGIN 45443 (9.98/16.98)	STORM
9	6	6	**BRYN TERFEL** DG 45762# (17.98 EQ CD)	IF EVER I WOULD LEAVE YOU
10	NEW▶		**SOUNDTRACK** LONDON 460796 (10.98 EQ/16.98)	ELIZABETH
11	10	58	**LONDON PHILHARMONIC (SCHOLES)** POINT MUSIC 454145 (10.98 EQ/17.98)	KASHMIR: SYMPHONIC LED ZEPPELIN
12	11	16	**JOSHUA BELL/LONDON SYMPHONY ORCHESTRA (WILLIAMS)** SONY CLASSICAL 60659 (10.98 EQ/16.98)	GERSHWIN FANTASY
13	11	42	**BOSTON POPS ORCHESTRA (LOCKHART)** RCA VICTOR 68901 (10.98/16.98)	THE CELTIC ALBUM
14	13	28	**VARIOUS ARTISTS** VARESE SARABANDE 59262 (16.98 CD)	TITANIC: THE ULTIMATE COLLECTION
15	14	78	**LONDON SYMPHONY (WILLIAMS)** RCA VICTOR 68746 (21.98/34.98)	STAR WARS: A NEW HOPE

Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units with each additional million indicated by a numeral following the symbol. For boxed sets, and double albums with a running time that exceeds two hours, the RIAA multiplies shipments by the number of discs and/or tapes. *Asterisk* indicates vinyl available. ▶▶ indicates past or present Heatseeker title. Classical Midline compact discs have a wholesale cost between $8.98 and $12.97. CDs with a wholesale price lower than $8.98 appear on Classical Budget. © 1998 Billboard/BPI Communications and SoundScan, Inc

TOP CLASSICAL MIDLINE

1 **CARRERAS-DOMINGO-PAVAROTTI** A TENOR'S CHRISTMAS SONY CLASSICAL
2 **CARRERAS-DOMINGO-PAVAROTTI** CHRISTMAS FAVORITES ● SONY CLASSICAL
3 **VARIOUS** MOZART FOR YOUR MIND PHILIPS
4 **BOSTON POPS (FIEDLER)** CHRISTMAS FESTIVAL RCA VICTOR
5 **VARIOUS** BUILD YOUR BABY'S BRAIN THROUGH MUSIC SONY CLASSICAL
6 **VARIOUS** GREAT PIANISTS: THE COMPLETE GUIDE PHILIPS
7 **VARIOUS** MOZART FOR MEDITATION PHILIPS
8 **VARIOUS** MOZART FOR MOTHERS-TO-BE PHILIPS
9 **VARIOUS** THE GREATEST CHRISTMAS SHOW ON EARTH LONDON
10 **VARIOUS** PACHELBEL CANON RCA VICTOR
11 **VARIOUS** MOZART-GREATEST HITS SONY CLASSICAL
12 **VARIOUS** BEETHOVEN AT BEDTIME PHILIPS
13 **VARIOUS** THE SPIRIT OF THE TITANIC ST.CLAIR
14 **VARIOUS** THE GREATEST OPERA SHOW ON EARTH LONDON
15 **VARIOUS** ONLY CLASSICAL CD YOU NEED RCA VICTOR

TOP CLASSICAL BUDGET

1 **THE NETHERLANDS PHILHARMONIC ORCHESTRA** BRAHMS SYMPHONY NO. 4/TRAGIC OVERTURE LASERLIGHT
2 **VARIOUS ARTISTS** BRUCKNER: SYMPHONY NO. 3 LASERLIGHT
3 **VARIOUS** THE BEST OF MOZART LASERLIGHT
4 **VARIOUS** MOZART-GREATEST HITS REFERENCE GOLD
5 **VARIOUS** NUTCRACKER CHRISTMAS INTERSOUND
6 **BERLIN SYM. (WOHLERT)** TCHAIKOVSKY: THE NUTCRACKER (HLTS.) LASERLIGHT
7 **JOHN BAYLESS** BEATLES GREATEST HITS INTERSOUND
8 **VARIOUS** BEETHOVEN: GREATEST HITS REFERENCE GOLD
9 **VARIOUS** HANOEL: MESSIAH (HLTS.) LASERLIGHT
10 **VARIOUS** BACH'S GREATEST HITS REFERENCE GOLD
11 **VARIOUS** 20 CLASSICAL FAVORITES MADACY
12 **VARIOUS** BAROQUE'S GREATEST HITS REFERENCE GOLD
13 **VARIOUS** PIANO GREATEST HITS INTERSOUND
14 **VARIOUS** TCHAIKOVSKY-GREATEST HITS REFERENCE GOLD
15 **VARIOUS** TCHAIKOVSKY: THE NUTCRACKER SUITE INTERSOUND

Kids' Jazz Discs Aim To Capture Young Imaginations

JAZZ JR.: "Children are fascinated by the concept of improvisation, by the idea that you can do whatever you want," explains **Jeff Stambovsky**, executive VP of HokanZee Records. "Even though it doesn't occur to a kid that it takes years to study jazz, to learn the framework, the basics are within their grasp."

Stambovsky, a former bond trader, quit his Wall Street job to concentrate on the two things he loves the most—his children and jazz.

"I just put the two together," he says. "When my kids were 4 or 5 years old, we'd listen to **Nat "King" Cole**, stuff like "Save The Bones For Henry Jones." Back then I saw that kids could feel the beat while laughing and enjoying the lyrics. The key is presenting them with solid music within a framework they can relate to."

"Sleep Warm—The Jazz Slumber Project" (HokanZee) features performances from vocalists **Dianne Reeves** and **Jon Lucien**, as well as trumpeter **Randy Brecker** and saxophonist **Gato Barbieri**, on a mixed bag of standards and children's favorites. It is the label's second release, its first to benefit from distribution through Bayside.

"Our first release, 'What Do You Know, Kid?,' was marketed in more of a grass-roots manner, through parents' magazines, the Internet, and an 800 number," says Stambovsky. "With Bayside, we've gotten



by Steve Graybow

into major chains, into the listening posts at Tower. Finding space at retail is a competitive business, but it's worth the effort. I feel that jazz education for kids is important in order for the music to grow and prosper."

For saxophonist **Hayes Greenfield**, creating jazz for children is an outgrowth of his community service; Greenfield has taught New York youth in after-school programs and works with incarcerated young men. His latest project, "Jazz-A-Ma-Tazz" (Baby Music Boom), presents well-known children's songs played with Greenfield's own clever, straight-ahead jazz arrangements. While tunes such as "Old MacDonald" and "I've Been Working On The Railroad" leave no doubt as to the disc's intended audience, performances by vocalists **Miles Griffith** and **Lisa Michel**, as well as Greenfield's own improvisations, provide plenty of jazz enjoyment for grown-up kids, as well as the under-10 set.

"It's a way to present jazz to not only young people but to anyone unfamiliar with the music," explains Greenfield. "What I'm doing is fun; it's accessible. In many ways, I think jazz has become like a sport. Musicians play in all-star bands, and they are very competitive, but not in a fun, upbeat way. And the audiences are equally serious.

"The best concerts I've been to are the ones where the audience is touched by the soulfulness of the music, where they are laughing because they are having so much fun. That's what I'm trying to do with 'Jazz-A-Ma-Tazz.' "

According to Baby Music Boom's owner, **Barb Weidmann**, stocking Greenfield's music at retail is an often-contradictory proposition. The label, which boasts children's titles from adult-oriented artists **the Roches** and **Peter Himmelman**, usually sells its product through specialty toy retailers. However, notes Weidmann, "Jazz-A-Ma-Tazz" is "a bit more sophisticated than what a toy retailer is used to. It really appeals to jazz listeners. On the other hand, we have to explain to jazz retailers that this is in fact a real jazz record."

Baby Music Boom recently aligned with North County Distributors, which has been "very successful in placing the CD in jazz outlets," according to Weidmann.

"Kids listen to what their parents listen to during the first few years of their life," says HokanZee's Stambovsky. "My friend's 10-year-old daughter is a big **Coleman Hawkins** fan, because that is what she hears at home. If you turn a kid on to jazz, you are creating a fan and perhaps a great jazz artist of the future."

AND: Béla Fleck & the Flecktones are opening for **the Dave Matthews Band** on dates through mid-December. Fleck guests on several tracks on the group's recent album . . . Columbia Jazz signs saxophonist **Sam Newsome**, who has played with both **Terence Blanchard** and **Donald Byrd**. Look for "Sam Newsome & Global Unity" in February . . . Chartmaker Jazz signs vocalist **JoMarie Payton**. Known for her role on the sitcom "Family Matters," Payton is a former nightclub performer.

Billboard. DECEMBER 12, 1998

Top New Age Albums™

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE / IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
			Compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by SoundScan®	
			◄ No. 1 ►	
1	1	5	**THE CHRISTMAS ANGEL** AMERICAN GRAMAPHONE 1998 (5 weeks at No. 1)	MANNHEIM STEAMROLLER
2	2	55	**PAINT THE SKY WITH STARS — THE BEST OF ENYA▲** REPRISE 46835/WARNER BROS.	ENYA
3	5	6	**THE COLORS OF CHRISTMAS** WINDHAM HILL 11368	VARIOUS ARTISTS
4	3	7	**A WINTER SOLSTICE REUNION** WINDHAM HILL 11369	VARIOUS ARTISTS
5	4	44	**GRAND PASSION** GTSP 539804	JOHN TESH
6	7	56	**TRIBUTE▲** VIRGIN 44981	YANNI
7	6	5	**PURE MOVIES** GTSP 539779	THE JOHN TESH PROJECT
8	11	9	**BEST OF NARADA CHRISTMAS** NARADA 46141/VIRGIN	VARIOUS ARTISTS
9	8	36	**ALL THE SEASONS OF GEORGE WINSTON — PIANO SOLOS** WINDHAM HILL 11266	GEORGE WINSTON
10	12	66	**DEVOTION: THE BEST OF YANNI** PRIVATE MUSIC 82153/WINDHAM HILL	YANNI
11	10	5	**CONVERSATIONS WITH GOD DISC 2** WINDHAM HILL 11382	VARIOUS ARTISTS
12	9	7	**THANKSGIVING** WINDHAM HILL 11381	VARIOUS ARTISTS
13	13	96	**PICTURE THIS●** WINDHAM HILL 11211	JIM BRICKMAN
14	24	9	**THE HERITAGE COLLECTION II** TIME LINE 15	LORIE LINE
15	17	68	**NIGHTBIRD** BMG SPECIAL PRODUCTS 44579	YANNI
16	15	51	**CONVERSATIONS WITH GOD** WINDHAM HILL 11304	VARIOUS ARTISTS
17	19	13	**GUITAR BY THE FIRE** GTSP 533028	THE JOHN TESH PROJECT
18	16	11	**KRYPTOS** SONY CLASSICAL 60237	ANDREAS VOLLENWEIDER
19	14	29	**PERFECT TIME** WORD 69143/EPIC HS	MAIRE BRENNAN
20	18	35	**KARMA** NETTWERK 30113	DELERIUM
21	22	83	**PORT OF MYSTERY** WINDHAM HILL 11241	YANNI
22	20	8	**FORBIDDEN DREAMS** BMG SPECIAL PRODUCTS 44801	YANNI
23	23	85	**IN THE MIRROR●** PRIVATE MUSIC 82150/WINDHAM HILL	YANNI
24	NEW►		**CHRISTMAS MOODS** VIRGIN 46753	VARIOUS ARTISTS
25	NEW►		**LORIE LINE HOLIDAY COLLECTION** TIME LINE 401	LORIE LINE

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Billboard® DECEMBER 12, 1998

Top Jazz Albums™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST / IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE
			COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORES AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®	
			◄ No. 1 ►	
1	2	4	**VARIOUS ARTISTS** HIP-O 40117	(1 week at No. 1) YULE B' SWINGIN'
2	1	6	**HERBIE HANCOCK** VERVE 557797	GERSHWIN'S WORLD
3	5	4	**DIANA KRALL** IMPULSE! 311 /GRP HS	HAVE YOURSELF A MERRY LITTLE CHRISTMAS
4	3	24	**VARIOUS ARTISTS** 32 JAZZ 32061	JAZZ FOR A RAINY AFTERNOON
5	4	66	**DIANA KRALL** IMPULSE! 233/GRP HS	LOVE SCENES
6	NEW►		**MILES DAVIS** LEGACY 65570/COLUMBIA	THE COMPLETE BITCHES BREW SESSIONS
7	10	4	**VINCE GUARALDI TRIO** FANTASY 9682	CHARLIE BROWN'S HOLIDAY HITS
8	7	13	**VARIOUS ARTISTS** 32 JAZZ 32097	JAZZ FOR THE QUIET TIMES
8	8	11	**MICHAEL FEINSTEIN** CONCORD JAZZ 4849/CONCORD HS	MICHAEL & GEORGE: FEINSTEIN SINGS GERSHWIN
10	6	4	**GARY BURTON/CHICK COREA/PAT METHENY/ROY HAYNES/DAVE HOLLAND** CONCORD JAZZ 4813/CONCORD	LIKE MINDS
11	15	34	**VARIOUS ARTISTS** RCA VICTOR 68987	FABULOUS SWING COLLECTION
12	20	65	**LOUIS ARMSTRONG** GRP 9872	PRICELESS JAZZ
13	16	73	**VARIOUS ARTISTS** GRP 9881	PRICELESS JAZZ SAMPLER
14	9	2	**JOHN COLTRANE** IMPULSE! 280/GRP	THE CLASSIC QUARTET - COMPLETE IMPULSE! STUDIO RECORDINGS
15	11	4	**VARIOUS ARTISTS** 32 JAZZ 32101	JAZZ FOR THE OPEN ROAD
16	12	55	**HARRY CONNICK, JR.** COLUMBIA 68787	TO SEE YOU
17	18	11	**KEITH JARRETT/GARY PEACOCK/JACK DEJOHNETTE** ECM 539955	TOKYO '96
18	19	10	**JOSHUA REDMAN** WARNER BROS. 47052	TIMELESS TALES (FOR CHANGING TIMES)
19	21	54	**SOUNDTRACK** MALPASO 46829/WARNER BROS.	MIDNIGHT IN THE GARDEN OF GOOD AND EVIL
20	13	2	**MARCUS ROBERTS** SONY CLASSICAL 60554	THE JOY OF JOPLIN
21	14	2	**MONICA MANCINI** PBS 47115/WARNER BROS.	MONICA MANCINI
22	24	2	**VARIOUS ARTISTS** MADACY 50366	THE ROOTS OF SWING
23	RE-ENTRY		**VARIOUS ARTISTS** RCA VICTOR 63342	WICKED SWING
24	RE-ENTRY		**WYNTON MARSALIS** COLUMBIA 68991	THE MIDNIGHT BLUES — STANDARD TIME VOLUME 5
25	25	5	**ROSEMARY CLOONEY/THE COUNT BASIE ORCHESTRA** CONCORD JAZZ 4795/CONCORD	AT LONG LAST

TOP CONTEMPORARY JAZZ ALBUMS™

			◄ No. 1 ►	
1	1	54	**KENNY G▲** ARISTA 18991	(39 weeks at No. 1) KENNY G GREATEST HITS
2	2	9	**WILL DOWNING & GERALD ALBRIGHT** VERVE FORECAST 559062/VERVE	PLEASURES OF THE NIGHT
3	3	4	**NAJEE** VERVE FORECAST 559062/VERVE	MORNING TENDERNESS
4	5	43	**DOWN TO THE BONE** NU GROOVE 3004 HS	FROM MANHATTAN TO STATEN
5	4	6	**PETER WHITE** COLUMBIA 69013	PERFECT MOMENT
6	6	11	**RICK BRAUN** ATLANTIC 83141/AG	FULL STRIDE
7	7	26	**GEORGE BENSON** GRP 9906	STANDING TOGETHER
8	8	25	**FOURPLAY** WARNER BROS. 46921	4
9	9	5	**KIRK WHALUM** WARNER BROS. 47124	FOR YOU
10	14	7	**VARIOUS ARTISTS** KKSF 0009	KKSF SAMPLER FOR AIDS RELIEF VOLUME 9
11	11	10	**CANDY DULFER** N2K ENCODED 10054	THE BEST OF CANDY DULFER
12	13	79	**BONEY JAMES** WARNER BROS. 46548 HS	SWEET THING
13	12	16	**MEOESKI MARTIN & WOOD** BLUE NOTE 93011*/CAPITOL HS	COMBUSTICATION
14	15	11	**RUSS FREEMAN & CRAIG CHAQUICO** PEAK/WINDHAM HILL JAZZ 11380/WINDHAM HILL	FROM THE REDWOODS TO THE ROCKIES
15	10	4	**EVERETTE HARP** BLUE NOTE 33588/CAPITOL	BETTER DAYS
16	16	24	**MARC ANTOINE** NYC 9926/GRP HS	MADRID
17	19	15	**WALTER BEASLEY** SHANACHIE 5048 HS	FOR YOUR PLEASURE
18	21	7	**KIRK WHALUM** WARNER GOSPEL 47113/WARNER BROS.	THE GOSPEL ACCORDING TO JAZZ, CHAPTER 1
19	18	34	**KEIKO MATSUI** COUNTDOWN 17775/ULG HS	FULL MOON AND THE SHRINE
20	17	7	**BOBBY CALDWELL** SIN-DROME 8930	TIMELINE - THE ANTHOLOGY PART 1
21	23	3	**VARIOUS ARTISTS** WNUA 0008	WNUA CARES FOR KIDS FOUNDATION VOL. 2
22	22	10	**GEORGE DUKE** WARNER BROS. 47073	AFTER HOURS
23	NEW►		**VARIOUS ARTISTS** KYOT 60014	KYOT 95.5 FM-SMOOTH JAZZ SAMPLER
24	24	23	**BELA FLECK AND THE FLECKTONES** WARNER BROS. 46896	LEFT OF COOL
25	RE-ENTRY		**JERRY GARCIA & DAVID GRISMAN** ACOUSTIC DISC 33	SO WHAT

Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units with each additional million indicated by a numeral following the symbol. For boxed sets, and double albums with a running time that exceeds two hours, the RIAA multiplies shipments by the number of discs and/or tapes. All albums available on cassette and CD. *Asterisk indicates vinyl available. HS indicates past or present Heatseeker title. © 1998, Billboard/BPI Communications, and SoundScan, Inc.

Latin Notas



by John Lannert

CODISCOS STAYS SINGLE: With rising stateside sales of Codiscos' tropical-rooted acts **Binomio De Oro**, **Los Diablitos**, and **Grupo Galé**, the time would seem ripe for one of Colombia's top indies to strike a distribution or licensing deal with a U.S. label.

But Codiscos' previous licensing pacts with the now-defunct Sonotone Records and the Los Angeles indie Balboa Records did not pan out. And with domestic sales purring via U.S. East Coast indie distributors, **Fernando López Henao**, Codiscos' artistic division VP, says the label is wary of tying distribution nuptials with another U.S. record label.

"For the moment, we are not getting married with any one company in the U.S., because we are doing the distribution directly from Colombia," says López. "And we have increased sales in Miami with Reyes, H&L, and Pacific and in the New York area with Manhattan Latin, Super Music, and Rincón Musical."

Thus far, Codiscos product is available only in Miami, the New York metro area, and Boston. López, notes, however, that the Los Angeles market is being considered for exploitation.

Also being planned is a beefed-up promotion and marketing presence for next year that may require Codiscos staffers to work the New York and Miami markets. Codiscos uses indie promoters to work its product. López adds that he hasn't ruled out a possible licensing or distribution accord with a U.S. label such as MP, a Miami-based tropical indie that López says "has been wanting to do something with us, and so we are looking into it."

TIGRES, ENRIQUE, RICKY GAIN NOMS: Fonovisa star acts **Los Tigres Del Norte** and **Enrique Iglesias** and Sony Discos idol **Ricky Martin** are nominees in the Latin music category for the 26th annual American Music Awards, slated for Jan. 11 at the Shrine Auditorium in Los Angeles. Winners will be chosen from votes by a national sampling of about 20,000 U.S. residents. The show will be televised on ABC-TV.

KAREN SPLITS DIFFERENCE: Karen Records has signed a distribution pact with PolyGram Latino for front-line and catalog product by its flagship artist, **Juan Luis Guerra**. The initial album to be distributed under the deal is the upcoming disc "Ni Es Lo Mismo, Ni Es Igual," the first album in four years by the singer/songwriter luminary from the Dominican Republic.

The distribution accord is a renewal of sorts, as PolyGram previously distributed all of Karen's product, including Guerra's. Now PolyGram will distribute only Guerra's titles. While PolyGram will handle distribution chores for the Guerra album, the promotion and marketing duties of the disc will be overseen by Caïmán Records. Caïmán is working the current Guerra single, "Mi PC," which soars 19-7 this issue on Hot Latin Tracks.

PREMIOS MTV: Universal Mexico rap act **Molotov** dominates nominations for both the South Service and

(Continued on next page)



Hot Latin Tracks

Broadcast Data Systems

COMPILED FROM A NATIONAL SAMPLE OF AIRPLAY SUPPLIED BY BROADCAST DATA SYSTEMS' RADIO TRACK SERVICE. 99 LATIN MUSIC STATIONS ARE ELECTRONICALLY MONITORED 6 AM TO 12 MIDNIGHT, 7 DAYS A WEEK

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST / IMPRINT/PROMOTION LABEL	TITLE / PRODUCER (SONGWRITER)
				No. 1	
1	3	3	5	CHAYANNE	◆ DEJARIA TODO
2	2	2	12	ENRIQUE IGLESIAS	◆ ESPERANZA
				FONOVISA	R.PEREZ-BOTIJA IE IGLESIAS,C.GARCIA ALONSO)
3	1	1	8	SHAKIRA	◆ CIEGA, SORDOMUDA
				SONY DISCOS	S.MEBARAK,L.MENDEZ (S.MEBARAK,E.SALGADO)
4	4	5	6	OLGA TANON	TU AMOR
				WEA LATINA	R.PEREZ (K.SANTANDER)
5	5	11	12	LOS TEMERARIOS	◆ COMO TE RECUERDO
				FONOVISA	A.ANGEL ALBA (A.ANGEL ALBA)
6	7	14	3	TIRANOS DEL NORTE	CREI
				SONY DISCOS	J.MARTINEZ (C.MONGE)
				Greatest Gainer	
7	19	—	2	JUAN LUIS GUERRA	MI PC
				KAREN/CAIMAN	J.LUIS GUERRA (J.LUIS GUERRA)
8	6	6	6	MIJARES WITH LUCERO	◆ EL PRIVILEGIO DE AMAR
				RODVEN/POLYGRAM LATINO	J.AVENDANO LUHRS,A.ZEPEDA (J.AVENDANO LUHRS)
9	15	19	8	GRUPO LIMITE	◆ LA OTRA PARTE DEL AMOR
				RODVEN/POLYGRAM LATINO	J.CARRILLO,G.PADILLA (ALAZAN)
10	21	20	14	VICTOR MANUELLE	◆ QUE HABRIA SIDO DE MI
				SONY DISCOS	O.ALFANNO (I.ALFANNO)
11	11	12	5	KARIS	TUS OJOS SON
				EMD/BMG LATIN	L.CORPORAN,E.MONTANEZ (R.ARMANDO DEL VALLE)
12	8	8	35	PEPE AGUILAR	◆ POR MUJERES COMO TU
				MUSART/BALBOA	PAGUILAR (FATO)
13	20	21	13	MILLY QUEZADA WITH ELVIS CRESPO	PARA DARTE MI VIDA
				SONY DISCOS	R.QUEZADA (V.VICTOR)
14	10	7	20	VICENTE FERNANDEZ	ME VOY A QUITAR DE EN MEDIO
				SONY DISCOS	PRAMIREZ (M.MONTERROSAS)
15	16	22	28	ALEJANDRO FERNANDEZ	YO NACI PARA AMARTE
				SONY DISCOS	E.ESTEFAN JR.,K.SANTANDER (K.SANTANDER)
16	9	17	5	MICHAEL STUART	NINA BELLA
				RMM	J.GONZALEZ (Y.ENRIQUEZ)
17	13	10	14	PEPE AGUILAR	DIRECTO AL CORAZON
				MUSART/BALBOA	PAGUILAR (FATO)
18	18	13	8	JOSE FELICIANO	◆ ME HAS ECHADO AL OLVIDO
				RODVEN/POLYGRAM LATINO	R.PEREZ (R.PEREZ,R.LIVI)
19	14	4	11	FRANKIE NEGRON	◆ AGUA PASADA
				WEA/CARIBE/WEA LATINA	S.GEORGE (G.FRANCISCO)
20	23	27	6	LOS MISMOS	◆ QUE BONITO
				EMI LATIN	LOS MISMOS (M.E.CASTRO)
21	26	40	3	PEDRO FERNANDEZ	SIN VERTE
				RODVEN/POLYGRAM LATINO	H.PATRON (H.ESTRADA)
22	22	15	13	LOS TUCANES DE TIJUANA	HOTEL CORAZON
				EMI LATIN	G.FELIX (M.QUINTERO LARA)
23	24	25	21	ELVIS CRESPO	TU SONRISA
				SONY DISCOS	R.CORA,J.CASTRO,(E.CRESPO)
24	30	33	3	GISSELLE	DAME UN BESO
				ARIOLA/BMG LATIN	J.VALDEZ (J.NUNEZ)
25	34	—	2	LUIS FONSI	DIME COMO
				UNIVERSAL LATINO	A.ZEPEDA (A.MATHEUS)
26	32	32	12	GRUPO BRYNDIS	SIN TI
				DISA/EMI LATIN	DISA RECORDS (M.POSADAS)
27	25	18	8	LA MAFIA	◆ PIDO
				SONY DISCOS	M.LICHTENBERGER JR. (J.L.PILOTO)
28	29	23	4	LAURA PAUSINI	◆ EMERGENCIA DE AMOR
				WEA LATINA	A.CERRUTI,D.PARISINI,L.PAUSINI (L.PAUSINI,C.HEOPE,BUFFAT PACCIANI)
29	NEW ▶		1	ELVIS CRESPO	LUNA LLENA
				SONY DISCOS	R.CORA,I.CASADO (R.VAZQUEZ)
30	NEW ▶		1	JARABE DE PALO	EL BOSQUE DE PALO
				EMI LATIN	JARABE DE PALO,J.DWORNIAK (JARABE DE PALO)
31	37	—	2	LOS TIGRES DEL NORTE	ASI COMO TU
				FONOVISA	LOS TIGRES DEL NORTE,E.HERNANDEZ (I.RAMIREZ)
32	17	16	8	DI BLASIO WITH JUAN GABRIEL	QUERIDA
				ARIOLA/BMG LATIN	R.DI BLASIO (J.GABRIEL)
33	NEW ▶		1	FULANITO	◆ LA NOVELA
				CUTTING	WINDOSE INT'L (R.VARGAS,W.ROSA,L.SEGURA)
34	NEW ▶		1	LOS TORDS BAND	◆ QUIZAS SI, QUIZAS NO
				RODVEN/POLYGRAM LATINO	J.PDIAZ (NOT LISTED)
35	35	26	8	JULIO PRECIADO Y SU BANDA PERLA DEL PACIFICO	DOS HOJAS SIN RUMBO
				RCA/BMG LATIN	M.ABOALA (V.CORDERO)
36	12	9	17	MARC ANTHONY	CONTRA LA CORRIENTE
				RMM	A.CUCCO PENA (O.ALFANNO)
37	RE-ENTRY		18	BANDA MAGUEY	QUIERO VOLVER
				RCA/BMG LATIN	E.SOLANO (E.SOLANO)
38	31	30	16	BANDA ARKANGEL R-15	TU NUEVA VIDA
				LUNA/FONOVISA	A.DE LUNA (J.NAVARRO)
39	NEW ▶		1	REY RUIZ	◆ YO LA AMABA Y LA AMABA
				LUNA NEGRA/POLYGRAM LATINO	R.RUIZ (R.QUIANO)
40	28	29	6	LOS ANGELES AZULES	QUIERO SER
				EMI LATIN	MEJIA,AJANTE (MEJIA,RUIZ DE)

POP
21 STATIONS

1 **CHAYANNE** SONY DISCOS DEJARIA TODO
2 **ENRIQUE IGLESIAS** FONOVISA ESPERANZA
3 **SHAKIRA** SONY DISCOS CIEGA, SORDOMUDA
4 **OLGA TANON** WEA LATINA TU AMOR
5 **MIJARES WITH LUCERO** RODVEN/POLYGRAM LATINO EL PRIVILEGIO
6 **JOSE FELICIANO** RODVEN/POLYGRAM LATINO ME HAS
7 **ALEJANDRO FERNANDEZ** SONY DISCOS YO NACI
8 **JUAN LUIS GUERRA** KAREN/CAIMAN MI PC
9 **JARABE DE PALO** EMI LATIN EL BOSQUE DE PALO
10 **KARIS** EMD/BMG LATIN TUS OJOS SON
11 **CRISTIAN** ARIOLA/BMG LATIN LO MEJOR DE MI
12 **DI BLASIO WITH JUAN GABRIEL** ARIOLA/BMG LATIN QUERIDA
13 **LUIS FONSI** UNIVERSAL LATINO DIME COMO
14 **LAURA PAUSINI** WEA LATINA EMERGENCIA DE AMOR
15 **JUAN GABRIEL** ARIOLA/BMG LATIN ASI FUE

TROPICAL/SALSA
18 STATIONS

1 **JUAN LUIS GUERRA** KAREN/CAIMAN MI PC
2 **VICTOR MANUELLE** SONY DISCOS QUE HABRIA SIDO...
3 **KARIS** EMD/BMG LATIN TUS OJOS SON
4 **MILLY QUEZADA WITH ELVIS CRESPO** SONY DISCOS PARA DARTE
5 **MICHAEL STUART** RMM NINA BELLA
6 **OLGA TANON** WEA LATINA TU AMOR
7 **FRANKIE NEGRON** WEA/CARIBE/WEA LATINA AGUA PASADA
8 **GISSELLE** ARIOLA/BMG LATIN DAME UN BESO
9 **ELVIS CRESPO** SONY DISCOS TU SONRISA
10 **CNAYANNE** SONY DISCOS DEJARIA TODO
11 **ELVIS CRESPO** SONY DISCOS LUNA LLENA
12 **JARABE DE PALO** EMI LATIN EL BOSQUE DE PALO
13 **FULANITO** CUTTING LA NOVELA
14 **LOS TOROS BAND** RODVEN/POLYGRAM LATINO QUIZAS SI,
15 **LAURA PAUSINI** WEA LATINA EMERGENCIA DE AMOR

REGIONAL MEXICAN
66 STATIONS

1 **LOS TEMERARIOS** FONOVISA COMO TE RECUERDO
2 **GRUPO LIMITE** RODVEN/POLYGRAM LATINO LA OTRA
3 **TIRANOS DEL NORTE** SONY DISCOS CREI
4 **LOS MISMOS** EMI LATIN QUE BONITO
5 **LOS TUCANES DE TIJUANA** EMI LATIN HOTEL CORAZON
6 **GRUPO BRYNDIS** DISA/EMI LATIN SIN TI
7 **VICENTE FERNANDEZ** SONY DISCOS ME VOY A QUITAR
8 **PEPE AGUILAR** MUSART/BALBOA DIRECTO AL CORAZON
9 **LOS TIGRES DEL NORTE** FONOVISA ASI COMO TU
10 **PEPE AGUILAR** MUSART/BALBOA POR MUJERES COMO
11 **JULIO PRECIADO Y SU BANDA PERLA DEL PACIFICO** RCA/BMG LATIN DOS HOJAS
12 **BANDA MAGUEY** RCA/BMG LATIN QUIERO VOLVER
13 **BANDA ARKANGEL R-15** LUNA/FONOVISA TU NUEVA
14 **PEDRO FERNANDEZ** RODVEN/POLYGRAM LATINO SIN VERTE
15 **LOS ANGELES AZULES** EMI LATIN QUIERO SER

◯ Records showing an increase in audience over the previous week, regardless of chart movement. A record which has been on the chart for more than 20 weeks will not receive a bullet, even if it registers an increase in detections. Greatest Gainer indicates song with largest audience growth. If two records are tied in audience size, the record being played on more stations is placed first. Records below the top 20 are removed from the chart after 26 weeks. © 1998 Billboard/BPI Communications, Inc

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NOTAS

(Continued from preceding page)

North Service of Premios MTV. Molotov scored six nominations in the South Service group, followed by **León Gieco, Andrés Calamaro,** and **Los Auténticos Decadentes,** each of whom notched three noms.

Molotov tied **Plastilina Mosh,** Mexican rappers on EMI Mexico, with four nominations in the North Service category.

The winners, who were selected by an industry group called La Academia De Música Y Video, are scheduled to be announced Dec. 17.

NATTY NOVEMBER: Powered by increasing depth of sales and new titles from **Olga Tañón** and **Los Temerarios,** The Billboard Latin 50 continues to move upward as sales of titles appearing on the chart in November came in at 462,500 units, up 15% from November 1997 (402,500 units).

Tañón reached the apex of The Billboard Latin 50 with "Te Acordarás De Mí" (WEA Latina), while Los Temerarios cracked the chart's top 10 with a greatest-hits album, "15 Éxitos Para Siempre" (Fonovisa).

Also moving significant units in November was **Shakira's** "Dónde Están Los Ladrones?" (Sony Discos), the top-ranked title on the chart for the past three weeks, and **Enrique Iglesias'** "Cosas Del Amor" (Fonovisa), a former chart-topping title.

Most impressive is The Billboard Latin 50's growing depth of sales in November; the month's figures were tabulated between Oct. 27 and Nov. 24. During the last two weeks of the measuring frame, sales of 1,000 units or more were tallied for each of the charted titles.

The genre charts present a mixed picture. Sales of titles appearing on the pop and regional Mexican genre charts are staying on a northbound course. But sales of titles on the tropical/salsa genre chart continue to fall. Following is a recap of November sales of titles appearing on The Billboard Latin 50 and the genre charts. Sales figures are rounded to the nearest 500 units.

The Billboard Latin 50: November: 462,500 units; weekly average: 115,500 units; October: 453,000 units; weekly average: 113,000 units; November 1997: 402,500 units; weekly average: 100,500 units.

Pop genre chart: November: 234,000 units; weekly average: 58,500 units; October: 223,000 units; weekly average: 56,000 units; November 1997: 178,500 units; weekly average: 44,500 units.

Tropical/salsa genre chart: November: 108,000 units; weekly average: 27,000 units; October: 122,000 units; weekly average: 31,000 units; November 1997: 122,500 units; weekly average: 30,500 units.

Regional Mexican genre chart: November: 94,000 units; weekly average: 23,500 units; October: 86,000 units; weekly average: 22,000 units; November 1997: 86,000 units; weekly average: 21,500 units.

CHART NOTES, RADIO: Puerto Rico's star actor/singer **Chayanne** returns to the top of Hot Latin Tracks for the first time since 1992 as "Dejaría Todo" (Sony Discos) ratchets up 3-1. Chayanne's ballad smash notched 16.2 audience impressions. "Dejaría Todo" also scales the pop genre chart with 14.8 million audience impressions.

Staying at No. 1 on the regional Mexican genre chart for the ninth week running is **Los Temerarios'** "Como Te Recuerdo" (Fonovisa), which nabs 11.2 million audience impressions.

The front-running title on the tropical/salsa genre chart this issue is **Juan Luis Guerra's** "Mi PC" (Karen/Caïmán). It earned 8.3 million audience impressions.

CHART NOTES, RETAIL: Record retailers were saying *gracias* over the Thanksgiving weekend as sales of titles from The Billboard Latin 50, which is unpublished this issue, rose to the highest point since the Valentine's Day weekend in February.

Sales of charted titles this issue were 134,500 units, just 1,500 pieces shy of the tally set during Valentine's Day weekend. Leading the way was **Shakira's** "Dónde Están Los Ladrones?" (Sony Discos), whose sales leaped 20% to 12,500 units.

Also up big was **Olga Tañón's** "Te Acordarás De Mí" (WEA Latina), which vaulted 25% to 8,500 pieces. Tañón's second pop album reverses three weeks of declining sales and eases up 3-2 with a bullet.

"Dónde Están Los Ladrones?" jumps 178-170 on The Billboard 200 this issue. The album tops the pop genre chart for the third week in a row. **Elvis Crespo's** "Suavemente" (Sony Discos) stays at No. 1 on the tropical/salsa genre chart for the fourth successive week on sales of 6,500 units.

And "Los Más Buscados" by EMI Latin's **Los Tucanes De Tijuana** secures the throne of the regional Mexican genre chart for the second straight week on sales of 4,000 pieces.

SALES STATFILE: The Billboard Latin 50: this issue: 134,500 units; last issue: 116,000 units; similar issue last year: 119,500 units.

Pop genre chart: this issue: 63,500 units; last issue: 55,500 units; similar issue last year: 53,500 units.

Tropical/salsa genre chart: this issue: 36,500 units; last issue: 28,500 units; similar issue last year: 35,500 units.

Regional Mexican genre chart: this issue: 27,500 units; last issue: 25,500 units; similar issue last year: 25,500 units.

LATIN TRACKS A-Z

	TITLE (Publisher – Licensing Org.) Sheet Music Dist.
19	**AGUA PASADA** (Gilfran, BMI/Lanfranco, ASCAP/Nelia, BMI)
31	**ASI COMO TU** (Fonomusic, SESAC/TN Ediciones, BMI)
3	**CIEGA, SORDOMUDA** (Sony Discos, ASCAP/F.I.PP., BMI)
5	**COMO TE RECUERDO** (Maximo Aguirre Music/Editora Angel Musical, SESAC)
36	**CONTRA LA CORRIENTE** (New Edition EMOA, SESAC)
6	**CREI** (P.O.W., SESAC)
24	**DAME UN BESO** (Copyright Control)
1	**DEJARIA TODO** (1998 Deep Music, BMI)
25	**DIME COMO** (Warner Chappell, ASCAP)
17	**DIRECTO AL CORAZON** (Edimusa, ASCAP)
35	**DOS HOJAS SIN RUMBO** (Poermusic, BMI)
30	**EL BOSQUE DE PALO** (Warner-Tamerlane, BMI)
8	**EL PRIVILEGIO DE AMAR** (Beechwood, BMI)
28	**EMERGENCIA DE AMOR** (WB Music Corp., ASCAP)
2	**ESPERANZA** (EMI April, ASCAP/Unimusica, ASCAP)
22	**HOTEL CORAZON** (Mas Flamingo, BMI)
33	**LA NOVELA** (Quisqueya, ASCAP)
9	**LA OTRA PARTE DEL AMOR** (Warner-Tamerlane, BMI)
25	**LUNA LLENA** (Viorli, ASCAP)
18	**ME HAS ECHADO AL OLVIDO** (JKMC, ASCAP/MCA, ASCAP/Livi, ASCAP)
14	**ME VOY A QUITAR DE EN MEDIO** (Warner-Tamerlane, BMI)
7	**MI PC** (Karen, ASCAP)
16	**NINA BELLA** (EMOA, ASCAP)
13	**PARA DARTE MI VIDA** (WB Music Corp., ASCAP/Flamboyan)
27	**PIDO** (Lanfranco, ASCAP)
12	**POR MUJERES COMO TU** (Vander, ASCAP)
20	**QUE BONITO** (Pacific, BMI)
10	**QUE HABRIA SIDO DE MI** (New Edition EMOA, SESAC)
32	**QUERIDA** (BMG, ASCAP)
40	**QUIERO SER** (Copyright Control)
37	**QUIERO VOLVER** (Ernesto Musical, BMI)
34	**QUIZAS SI, QUIZAS NO** (Copyright Control)
26	**SIN TI** (Edimonsa, ASCAP)
21	**SIN VERTE** (Unimusica, ASCAP)
4	**TU AMOR** (F.I.PP, BMI)
38	**TU NUEVA VIDA** (De Luna, BMI)
23	**TU SONRISA** (Sony/ATV Songs, BMI)
11	**TUS OJOS SON** (EMD, ASCAP)
39	**YO LA AMABA Y LA AMARA** (Copyright Control)
15	**YO NACI PARA AMARTE** (F.I.PP, BMI)

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- Best Male Latin Artist
- Best Latin Album


wea

EMILIA

(Continued from page 11)

"Before that happened, all we had done was place an advertisement in [Sweden's music trade paper] Musikindustrin. Since then, ads have appeared in most lifestyle magazines for young people, and Emilia has performed in all major shows on Swedish TV."

RADIO INROADS KEY

In the U.S., Universal Records initially imported 5,000 copies of the single "Big Big World" from Sweden for promotional use. Explains Holmfred, "Universal mailed the single to radio stations in selected areas, starting with Boston. At the same time, a few copies were sent to record stores in the individual stations' coverage area."

"The promotion department was brought in very early on this project," says Universal's Lipman. "The A&R department brought it down, and we found ourselves humming the song all day long. We then sent it out to five tastemaker programmers, and three of five came back and said, 'This is a smash.' So before we had even signed the artist, we had great feedback."

Per Alexanderson, music director at Sweden's national top 40 station Sveriges Radio P3, agrees that radio support was vital for the label in launching a pop act such as Emilia.

"We know it's more important to an artist like Emilia to get support from [radio] than it is for, for instance, [the rock band] Backyard Babies, which can achieve success merely by performing live. Emilia isn't that kind of an act, because she doesn't have the dedicated live audience."

In winning over the U.K. audience, radio has also played an essential role, including outlets like national top 40 stations Capital Radio/London and BBC Radio 1. Emilia visited the U.K. in late November, doing interviews and appearing on TV shows. The single "Big Big World" was released Nov. 30 in the U.K.

RETAIL KEEN ON SINGLE

Nusse Antoni, buyer of Swedish pop at the Mega Skivakademien store in Stockholm, says that Emilia "is a typical artist who sells an obscene amount of singles, but she hasn't been able to convert that into album sales yet.

"That's the situation with many acts, and not only her. The younger audience doesn't have that much money to buy a full CD, but Christmas might change that. Last year, both Aqua and Spice Girls didn't sell that [many] of their albums until parents bought them for Christmas gifts."

Lasse Anderson adds, "Emilia first of all attracts young girls and adults who don't have a need for 'cred artists.' She's a nice, clean-cut girl, and the cool teenagers may not like her, but the rest of the mainstream audience does."

Assistance in preparing this story was provided by Chuck Taylor in New York.

Great Producers Of The World



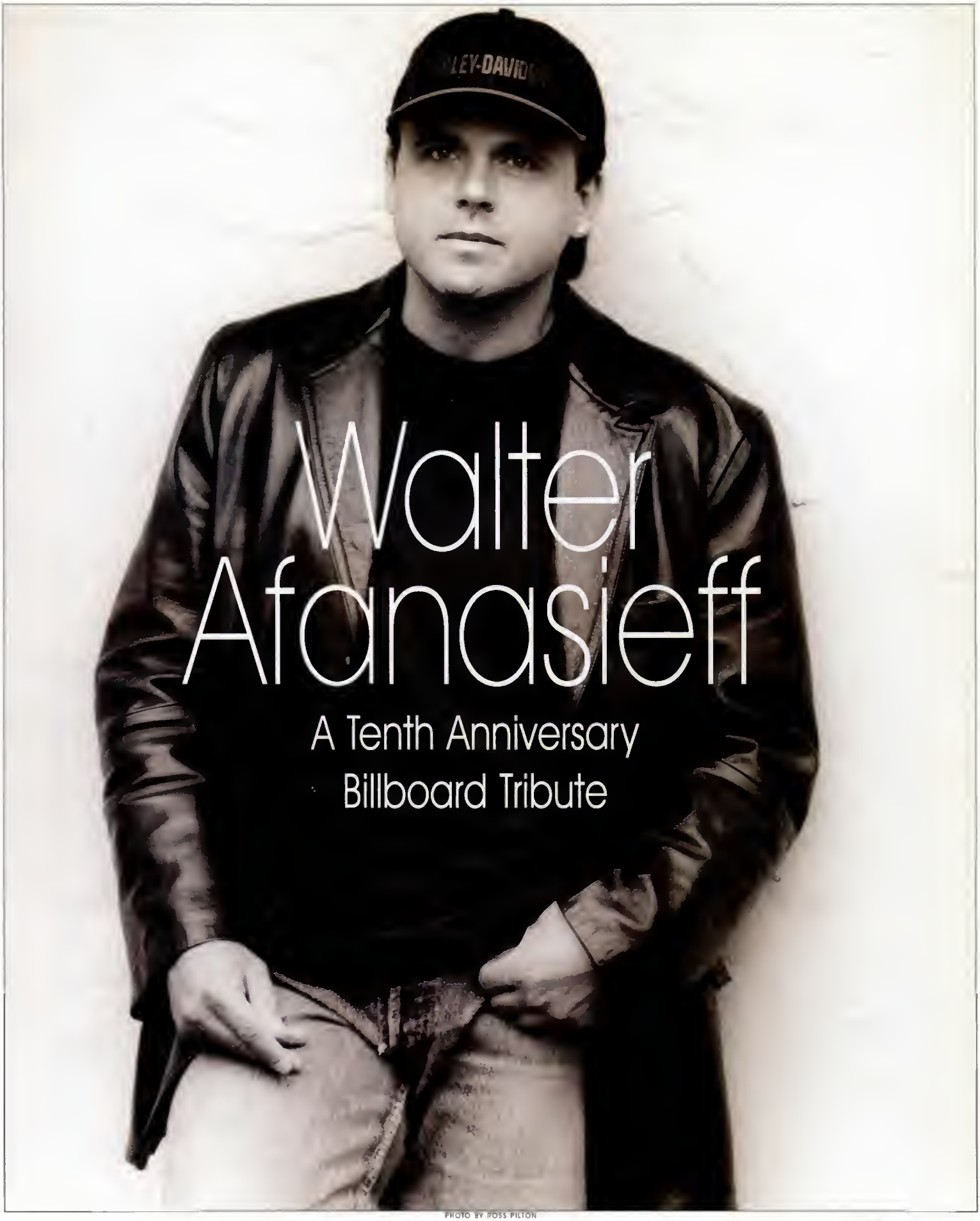
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Walter Afanasieff

A Tenth Anniversary Billboard Tribute

PHOTO BY ROSS PILTON



—The Billboard Interview—

WALTER AFANASIEFF

The best-kept secret in the business writes, produces, falls in love often and lives for the applause of his artists. A former gang member, W.A. is today a leader of the producers pack.

BY DAVID FARINELLA

It's early afternoon during one of those days that makes California famous. Walter Afanasieff settles into a leather chair in the office of his Marin County home. "Do you want to watch a movie?" he asks with a smile. Then he admits he doesn't do interviews very often, which is a bit surprising, considering he's been a creative force behind some of this decade's biggest hits from such artists as Mariah Carey, Kenny G, Michael Bolton, Barbra Streisand and Celine Dion.

With a level of ease found in professional speakers, Afanasieff talks freely about his years as a touring musician, his early studio activities and his considerable experience working with artists in writing, arranging and producing such a wealth of contemporary music.

How did your early days working as a studio and touring musician influence your early studio dates?

The technological keyboard revolution was taking place, luckily, right at the same time I was a touring musician. MIDI happened. The Yamaha DX-7 happened. The Prophet 5 happened. So, with keyboard technology taking such a drastic turn, I started learning these synthesizers and really learning how to program them. So, it wasn't just about playing; it was also about programming. Then, getting the very difficult gig with Jean-Luc Ponty was the true test of programming, playing and being very disciplined. That was a very fine learning experience that enabled me to go and step into the studio and apply all that.

When I read about your career as a player, there are two names that come up, Jean-Luc Ponty and the Warriors with Narada Michael Walden. Were you known for any special genre of music?

No. Before Narada and Jean-Luc, there was nothing but local music. I couldn't give you the name of a famous person I played with, but I was playing in the Bay Area, and there was a huge scene of all kinds of music back in the '80s. I was always getting calls, and I was always in a lot of bands. There were a lot of years playing R&B and fusion. The fusion music hit really hard, and, of course, when Narada Michael Walden moved into the Bay Area and put a band together, anybody who knew anything about fusion or Mahavishnu Orchestra or Billy Cobham went running to see if we could even get close to hear him. At that time, there was maybe a group of five players in the Bay Area that were referred to him. Randy Jackson, the bass player, was one of them, Corrado Rustici, the guitarist... There was a fellow in the Bay Area who was Jean-Luc's ex-guitarist, Joaquin Lievano. Tom Coster was a keyboard player that was very well known. I actually became one of those guys that would have gotten referred, because I had put in a lot of years of putting all kinds of music under my belt. Mainly, I was a writer and a composer. That's when Narada called me, and I auditioned, and the rest took off from there. I never was like, "Yeah, I was with Ray Charles, and then I toured a while with Santana and Huey Lewis."

It made me laugh to read that you had to learn piano and keyboards behind everybody's back because they thought you were a rock-guitar guy.

Oh, yeah. There's actually two parts to that story. One was an identity crisis; I was a fake guitar player, but a real pianist. When I was a kid my neighborhood was kind of tough; I grew up in an area of San Francisco where we actually had gangs, and everybody smoked cigarettes and beat each other up. So, the notion of me saying, "I have to go practice the piano" was very sissy-like to me, so I always hid that and also resented it. I remember, one day the guys came over to practice at my house, and some of them showed up a little early. I didn't know it, so I was still practicing piano. They walked in and said, "Who was that playing?" I said, "Oh, that was my sister." Someone said, "No, that was you playing." And I said, "Yeah, that was me." So they said, "My God, get that guitar out of here, and let's get a keyboard." So, we went and got a Rhodes piano, and I never touched a guitar again.

Did your time as a studio or touring musician better prepare you for your role as a producer?

Well, the studio part of everything was the main thing. Once I went on the road, I just wanted to come back as quickly as possible. When I was working with another producer, I was like a magnet, just sitting there watching and learning. My experience has always been that, in the old days, not really the old days, a producer was usually the person that hired the musicians and the arranger and was the person that was responsible for all the budgets, the bookings and the payments. But the arranger was the guy who actually made all the music, and then the producer was in on the mixing and stuff. As far as my thinking was, with all the MIDI and the keyboard-playing guys, the producer became the guy who was now the arranger, and everything musical came out of the producer. So, when I wasn't the producer but working *for* a producer, I was really doing a lot of stuff. It was just natural, and there was nothing wrong with it, but there came a point after so many years when I said, "Well, I can be doing the producing." It's nothing but a little step forward to say, "OK, everybody else can leave the room, and I can just stay here and continue doing this." The studio experience was just awesome.

What did you learn from other producers?

David Foster is probably my greatest teacher, by just listening to what he is doing from a musical standpoint and because of the keyboard player, the writer and all of the innovative and groundbreaking things that he was doing. Another person that really taught me a lot—and I've never met the man—was Gino Vannelli. I would just sit there and study every single note, every nuance in his records. This was before MIDI, his first couple albums, "Storm At Sunup" and "Gist Of Gemini." All those were just incredible works of art. The musical endeavors were just breathtaking. I would listen and study them. Of course, I had all my rock 'n' roll stuff going on as well, and then jazz kicked

Continued on page WA-6

Man At Work

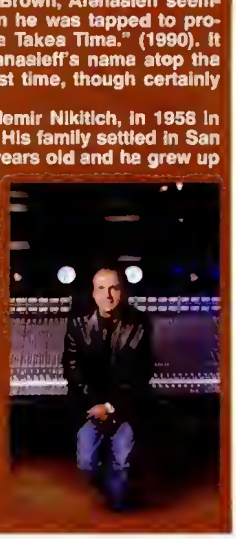
His multi-rooted musical background enables him to apply his talent to an amazing array of projects. Superstars and fresh young faces alike are the grateful beneficiaries.

BY DAVID FARINELLA

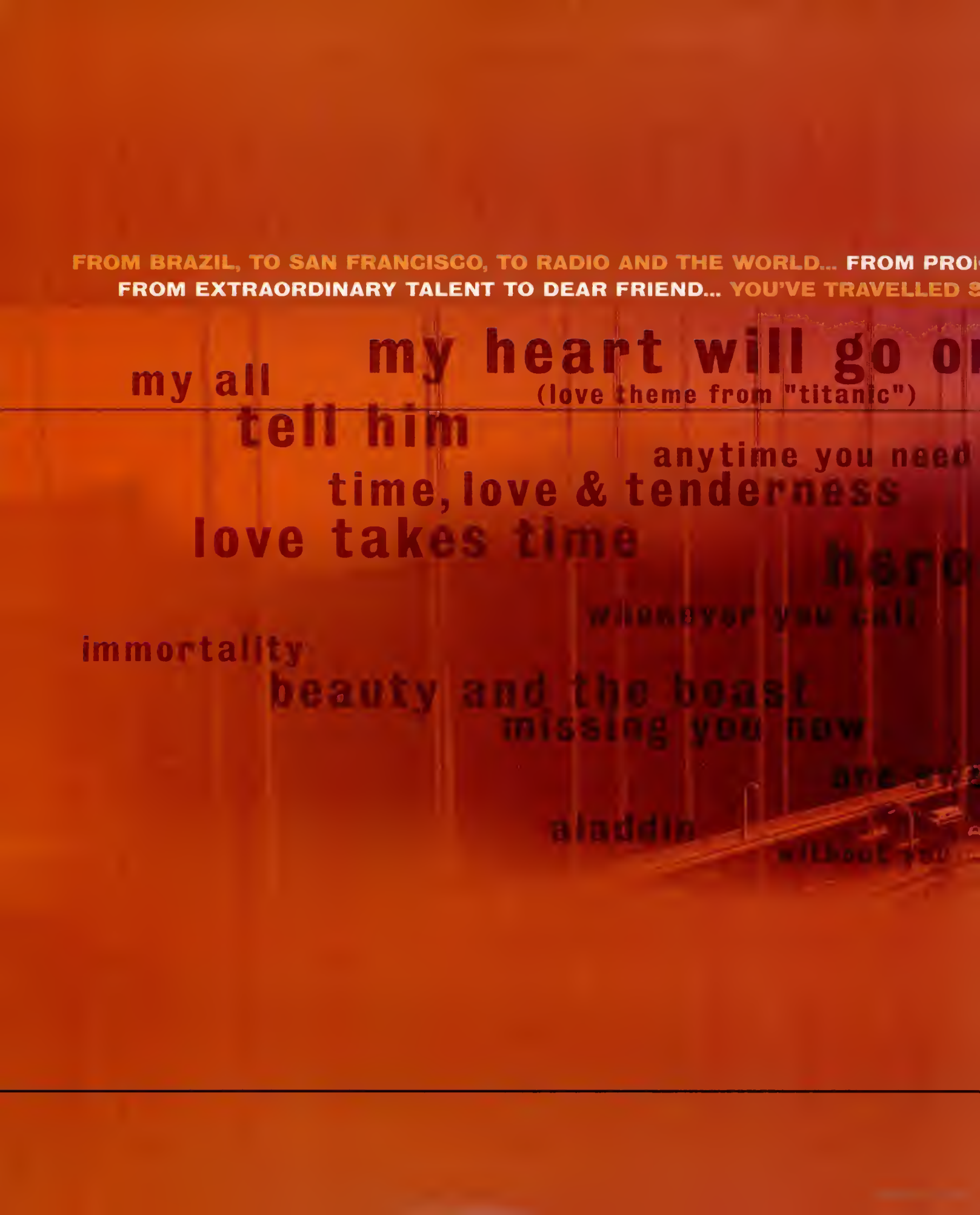
Even before Walter Afanasieff sat down to work with a new singer/songwriter by the name of Mariah Carey in 1989, he had already spent years and years lending his musical talents to an impressive list of artists. Whether working as a performer with jazz-fusion legend Jean-Luc Ponty, his own band the Warriors or on studio dates with Narada Michael Walden, Afanasieff had shown he had the talent to carry him to the top.

Though his performing resume featured names like Whitney Houston, Aretha Franklin, Kenny G, Gladys Knight and James Brown, Afanasieff seemingly found his niche when he was tapped to produce Mariah Carey's "Love Takes Time." (1990). It was that song that put Afanasieff's name atop the Billboard charts for the first time, though certainly not the last.

Afanasieff was born Vlademir Nikitich, in 1958 in Brazil, to Russian parents. His family settled in San Francisco when he was 5 years old and he grew up around a number of musical styles, including classical, pop and samba. He first started taking classical piano lessons at age 3 and continued until he was 15. After studying at the Conservatory of Music in San Mateo, Calif., Afanasieff moved to Europe in 1977 and continued his study of classical music there. Upon returning to the Bay Area in 1978, he was introduced to jazz and found his first true passion.



Continued on page WA-10


FROM BRAZIL, TO SAN FRANCISCO, TO RADIO AND THE WORLD... FROM PRO
FROM EXTRAORDINARY TALENT TO DEAR FRIEND... YOU'VE TRAVELLED S
my all
my heart will go o
(love theme from "titanic")
tell him
anytime you need
time, love & tender
love takes time
hero
whenever you call
immortality
beauty and the beast
missing you now
aladdin
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Walter Afanasieff
TENTH ANNIVERSARY

A Walter Afanasieff DISCOGRAPHY

Artist/ALBUM/Track

Allure
ALLURE (1997): arranged and co-produced "All Cried Out" (single)

Paul Anka
A BODY OF WORK (1998): co-wrote, arranged and produced "She's My Woman, She's A Friend," "No Goodbyes," "Can't Take This Anymore"

Babyface
CHRISTMAS WITH BABYFACE (1998): arranged and co-produced all songs except for "You Were There"

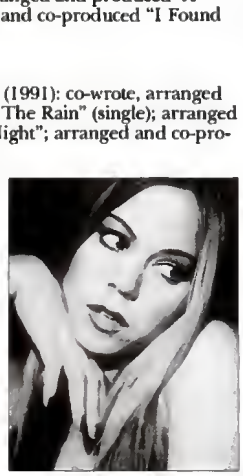
Gary Barlow
OPEN ROAD (1998): arranged and produced "My Commitment," "Never Knew"

George Benson
WHILE THE CITY SLEEPS (1986): co-wrote "Too Many Times"

Michael Bolton

TIME LOVE & TENDERNESS (1991): co-wrote, arranged and co-produced "Missing You Now" (single), "Save Me"; arranged and co-produced "When A Man Loves A Woman" (single), "Love Is A Wonderful Thing" (single), "Time, Love & Tenderness" (single), "Forever Isn't Long Enough," "Now That I Found You," "We're Not Making Love Anymore" (duet with Patty Labelle), "New Love," "Steel Bars" (single).
THE CLASSICS (1992): arranged and co-produced "Drift Away," "(Reach Out) I'll Be There" (single), "Hold On, I'm Comin'," "Knock On Wood."
THE ONE THING (1993): co-wrote, arranged and co-produced "Never Get Enough Of Your Love" (single), "Soul Of My Soul"; arranged and co-produced "Lean On Me," "The One Thing," "A Time For Letting Go."
GREATEST HITS (1995): arranged and produced "A Love So Beautiful"; arranged and co-produced "I Found Someone"

Peabo Bryson
CAN YOU STOP THE RAIN (1991): co-wrote, arranged and produced "Can You Stop The Rain" (single); arranged and produced "Lost In The Night"; arranged and co-produced "I Just Can't Imagine"

Mariah Carey

MARIAH CAREY (1990): arranged and produced "Love Takes Time" (single)
EMOTIONS (1991): co-wrote, arranged and co-produced "Can't Let Go" (single), "And You Don't Remember," "So Blessed," "'Till The End Of Time"; arranged and co-produced "If It's Over" (single), "The Wind"
UNPLUGGED (1992): arranged and co-produced all Songs Including "I'll Be There" (single)
MUSIC BOX (1993): co-wrote, arranged and co-produced "Hero" (single), "Anytime You Need A Friend" (single), "Music Box," "Just To Hold You Once Again," "All I Ever Wanted," "Fade Away" (B side single) , "Do You Think Of Me" (B side single); arranged and co-produced "Without You" (single), "Dreamlover" (single).
MERRY CHRISTMAS (1994): co-wrote, arranged and co-produced "All I Want For Christmas Is You" (single), "Miss You Most (At Christmas Time)," "Jesus Born On This Day"; arranged and co-produced "O' Holy Night," "Christmas (Baby Please Come Home)," "Joy To The World," "Santa Claus Is Coming To Town," "God Rest Ye Merry Gentlemen" (European Release), "Hark The Herald Angels Sing/Gloria (In Excelsis Deo)," "Jesus (Oh What A Wonderful Child)."
DAYDREAM (1995): co-wrote, arranged and co-produced "One Sweet Day" (Duet With Boyz II Men) (single), "Underneath The Stars," "I Am Free," "Looking In," "When I Saw You," "Forever" (single
OPEN ARMS (1997): co-wrote, arranged and co-produced "Butterfly" (single), "My All" (single), "Whenever You Call," "4th Of July," "Close My Eyes"; co-wrote "Outside"
THIS IS THE TIME (1996): co-wrote, arranged and co-produced "Love Is The Power"; arranged and co-produced "Ave Maria" (duet with Placido Domingo), "Joy To The World," "'O Holy Night," "Silent Night," "Santa Claus Is Comin' To Town"
ALL THAT MATTERS (1997): arranged and co-produced "A Heart Can Only Be So Strong," "Go The Distance" (Theme For Disney's The Film "Hercules").

Celine Dion

CELINE DION (1992): co-wrote, arranged and produced "If You Could See Me Now"; arranged and produced "Beauty & The Beast" (duet with Peabo Bryson and, Theme Song For Disney's The Film "Beauty And The Beast") (single), "With This Tear," "Halfway To Heaven," "Nothing Broken But My Heart"; arranged and co-produced "Water From The Moon."
POWER OF LOVE (1995): arranged and produced "Love Doesn't Ask Why"
LET'S TALK ABOUT LOVE (1997): arranged and co-produced "My Heart Will Go On" (Theme Song For The Film "Titanic") (single); co-wrote, arranged and co-produced "Tell Him" (Duet With Barbra Streisand) (single); arranged and produced "Immortality"

Kenny G.

DUOTONES (1986): co-wrote "Don't Make Me Wait For Love" (single), "You Make Me Believe In Love."
SILHOUETTE (1988): co-wrote "Pastel"
KENNY G LIVE (1989): co-wrote "Going Home" (single)
BREATHLESS (1992): co-wrote, arranged and co-produced "Sentimental," "The Wedding Song," "Sister Rose," "Morning," "Lullabye," "G-Bop" (single); arranged and co-produced "By The Time This Night Is Over" (With Peabo Bryson) (single).

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THE BILLBOARD INTERVIEW

Continued from page WA-3

in with George Duke and Chick Corea. All the keyboard jazz was just so important. Anyone who was producing powerful music was there. Then Narada, of course, and my many years working with him. I think the greatest teacher was Narada, because he truly is a magnificent producer. He's very talented, he's very creative and improvisational. He's very spur-of-the-moment, and he's a great writer. The one thing I really learned from him is how to do vocals. The way I learned it, watching Narada, and then the way I do it—because it's just my personality—is maybe just a little bit different than maybe someone else. I wasn't a guy who studied the engineers and studio techniques and 'miking' and what consoles everybody was using and what new studios and how George Martin did this with the Beatles. I'd always read that, but that wasn't what I was interested in. I was into pure music, what moved me musically, what sounds the best, what keyboard sounds work with that bass line, the chord changes, the vocals, the harmonies, the orchestra.

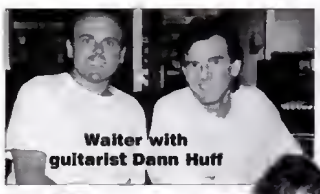
You're an A-to-Z type producer, meaning that you pick the songs, you do the arrangements, you play on the songs. You do everything. Do you feel comfortable with that? At some point, perhaps, can that become a negative thing?

Well, what is "everything"? Let's say I sit and write a song with the person who the song is going to be for, in their style. So, Mariah and I write a ballad, then we go into a studio and I start programming it, and I'll program everything on it and we end up recording the vocal. Let's say my stamp is that I'm a ballad guy. Naturally, musical people, the type that I am, will gravitate towards a piece of music that is more like a ballad. It's more beautiful. So, the only thing negative I would say that I've developed in the way that I do it is that I've done more ballad kinds of things because they're deeper, they are more profound, they're more exciting to me, they're more challenging. They don't have as many limitations and boundaries. Also, the kind of musician that I am and the composer that I am, with a partner who's writing the song with me, that ballad will come out stronger than for us to lay down a groove on a [Akai] MPC-60 and start thinking about some cute little hook.

Of course, the bad news is that, over the last few years, with all of the uptempo styles of music that have come in, other people do it so much better than me, because that's all they've ever done. It just didn't work out that I'm known for my uptempo, but I'm very proud of the fact that I'm known—if I'm known—as somebody who programmed all the drums. When I program drums, I program them to be pretty much like a real drummer would do it, because I am a real drummer inside. I actually have played drums, but, to me, I'd rather try to express myself as a drummer would through the computer and the keyboard. I'll do the bass line because I'm a bass player, and I want to express myself like a bass player would on the record. I'm an orchestrator, so I'll express myself through string sections by using keyboards and overdubs.

The only thing I have not been able to express myself in on recordings is guitar, because I am not a good guitarist by any means. I love the fact that there are guitar players who will let me play the guitar through them. So, I actually use a guitar player, like a Dann Huff or a Michael Landau or a Dean Parks, these phenomenal guitarists who have hundreds of these sounds they come up with, and then I'll catch the sound that I like, and I'll say, "OK, play this." Because I can't actually hold a guitar, that's the way I do it. Yes, I'm very proud that I did everything, and I con-

Continued on page WA-8


Walter with guitarist Dann Huff


With, from left, Celine Dion, Rene Angelil, Mariah Carey and Thomas Mottola



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One of the best things about writing with Walter Afanasieff is that he is such a knowledgeable musician. When I frantically hum out chords to him, he knows how to translate what I am hearing in my mind so accurately. With a lot of other people, it is not quite as easy. Our differences really complement each other.

—Mariah Carey

Sharing the making of my album with Walter has been an honor. To think I am working with pure, unadulterated genius is mind-boggling. He is a treasure and has become a true friend.

—Marc Anthony

I have been enriched these past 40 years with the talents of many great producers, such as Don Costa and David Foster. My newest friend and colleague, Walter Afanasieff, I hold in the same highest esteem. The times we have spent together personally and in business have been some of the most rewarding experiences of my life. This salute is truly deserved.

—Paul Anka

It's always a musical feast when I work with Walter. There really aren't any fences. Walter can literally play, write or produce anything. He is a virtuoso pianist, but, beyond that, he can play any instrument you put in front of him. I remember one time we were walking through his recording studio in Northern California, and Dan Sullivan, who works with Walter, was playing the organ. And I noticed it sounded very complicated, something I couldn't play. And Walter looked over Dan's shoulder, and he said, "Are you trying to play that song in 13/ 4?" Dan said, "Yeah." Walter said, "It is tricky, isn't it? Let me show you how it goes." Instead of walking to the piano, which I would have expected, he walked to the drum and instantly played 13/4 perfectly. Dan and I just looked at each other and said, "Oh, my God."

—John Bettis, collaborator

Walter, thank you for sharing your brilliance and commitment to every project I have had the pleasure and honor of working on with you. Your gift has not only enriched and elevated the lives of the people who make the music, but has brought constant and unparalleled quality to the millions and millions of listeners and music lovers all over the world. Thank you from the bottom of my heart for sharing your gift and your friendship with me.

—Michael Bolton

There was a time when Walter and I were considered the "B Team." One night, we were sitting in his car in front of this Japanese restaurant crying on each other's shoulders, saying we hoped that someday we'd be able to go to the Grammys. We still go to that restaurant often, and we always think about that night when we thought that where we are now was absolutely unreachable. And, here we are today, still crying on each other's shoulders.

Walter is the most underestimated producer there is. It actually drives me a little bit crazy. He's so talented, but he's demure. I've always dreamt of winning a Grammy in a category that is televised, and finally going up there and saying to the world how much Walter has contributed to the music I have done and what a great musician he is. I don't think that even those who have acknowledged him in their Grammy acceptance speeches have done enough. Their music wouldn't be what it is without him. He is so responsible for the sound. Walter always has good ideas and takes the pressure off of the artist. He's a genius.

—Kenny G

Congratulations to Babylove... Walter A. The name suits you, because you have a spirit of the baby; being born anew and fresh every day. And, Love because you bring love to every situation. God has blessed you with genius. I'm very proud to be associated with bringing you strongly onto the scene.

—Narada Michael Walden

But What Does He Do For Fun?

"Boy's world?" Walter Afanasieff repeats, as he leans back in thought. "Yeah, I guess so. I have a lot of friends that come here and don't want to leave." After walking around the grounds of his gorgeous San Rafael compound and seeing the collection of cars, motorcycles, fine wines and weapons scattered around, that's not a news flash. Throw in the state-of-the-art recording studio, any number of home-theater systems and gadgets ready to use, and it's a wonder any work gets done at all. "Yeah, it's kind of hard working around here sometimes," he says with a smile.

Not as hard, he admits, as when he had a rented warehouse in town. "The bottom floor of the warehouse was a garage with all these great cars there," Afanasieff remembers. "Then there was a studio upstairs. I have to admit that not one note of music was ever recorded there." His love of automobiles started when he bought a four-wheel-drive truck in the early '80s and grew to include some of the world's finest automobiles. Sure, there's still a new Ford 4X4 in the driveway, but there's also a Bentley, a Mercedes convertible and a Range Rover close by as well. Then there's the 1970 Chevrolet Chevelle convertible that boasts a 454-cubic-inch, 450-horsepower engine. "There were maybe 18 of these built in the world, and now there are maybe just five or six left," Afanasieff explains. The completely stock car has less than 1,500 original miles on the odometer and is in pristine shape.


Easy rider: With cycle builder Ken Dondaro

That's just the tip of the automobile iceberg, considering Afanasieff also owns a pair of Ferraris (F-40 and F-50), a 1959 Fairlane Galaxy convertible and an award-winning 1969 Camaro convertible. The latter has been built from the ground up, boasting a 540-cubic-inch, port-injected engine that has 750 horsepower that's street legal. The car, says Afanasieff, does a quarter-mile in eight seconds.

His affection for automobiles extends to other boy-toys as well—including weapons. "I love the art of cars, I love the mechanical inventions of cars," he says. "I have a love for motorcycles for the same reason. Guns are just another love of an ancient artform." His collection of weapons includes some of today's finest handguns, as well as rare shotguns and military memorabilia. He first became fascinated by handguns when his uncle and grandfather taught him how to handle one when he was young. They also gave him a number of books on ancient weapons, and he was hooked by their simple art.

As an extension of his passion for weapons, Afanasieff built a full-scale shooting range behind his studio. "I thought that, in my leisure time—because this is a self-contained compound—we could do whatever we want," he says. "I thought it was going to be OK to, every once in a while, walk over and shoot my gun. I didn't realize that everyone that worked here was completely against loaded guns, so the shooting range was disassembled."

Wines, he believes, are just as much of an artform as anything else he collects. His wine cellar is stocked with an assortment of bordeaux, cabernets and burgundies that he's tried and liked over the years. "If I like a particular wine, I just go and collect those," he explains. "In regard to the wine enthusiasts, I'm completely an ignorant fool when it comes to talking to people about wines."

After seeing Walter's assortment of toys recently, a friend of his called him a lover of the world. When Walter pressed for a better explanation of the term, his friend said, "A lover of the world is somebody who goes out and womanizes the world. I said, 'That's kind of offensive to me, because I'm not like that. If somebody knows me, they know I don't do that for recognition or for somebody to be jealous of me. I do it because I like it and I like to share with people.'"

—D.F.

THE BILLBOARD INTERVIEW

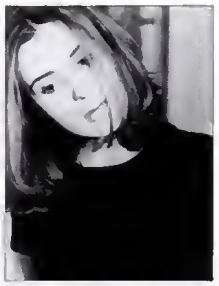
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tinue to do it all because I've never been able to let go. It's not being anal-retentive; it's just being very adamant about the littlest part.

How did you get hooked up with Narada? When he came into town, did you audition for him?

When Narada came into town, word just spread like crazy. It's not like your next-door neighbor would have known that, but all of us fusion-head/ jazzer musicians who read magazines, we just knew about him. The Mahavishnu Orchestra was big in all of our lives. When he moved to San Francisco, a couple of my friends who were drummers started taking drum lessons in San Francisco, down in Hunter's Point, in a funky funky neighborhood. At the same time, these friends of mine who were his drum students were helping Narada put together a band in the Bay Area. He was going to put a band together to record an album of his own and to do some touring. So, ultimately, whoever was any kind of keyboardist would get referred, and I was one of those guys. When I went to audition with him, we just spent a few hours in his studio playing. I was so nervous, and he is such a magnificent musician. But we played, and he liked my personality. Ultimately, it happened that I didn't play with him.


Whitney Houston


Tina Arena

I think maybe a year went by, and I was now starting to play with these other folks, like Randy Jackson and Joaquin Lievano, and we were starting to do Jean-Luc gigs, and I was starting to get a little more into the big music scene of San Francisco. I'll never forget; I was standing outside a rehearsal studio called SIR in San Francisco, and right across the street was a studio called The Automat, when out comes Narada. He looked across the street and recognized me. He waved and started walking up to me and said,"'Hi, how you doing?" Joaquin Lievano and I had a band called the Warriors, it was a hobby fusion band and we would play little gigs around town. The music that we played in the Warriors was just like Mahavishnu Orchestra: intense fusion. Narada came to one of our gigs and asked if he could play. Then he joined the band, and we would play shows where thousands of people were lined up to see us because it was such a great band.

It didn't last too long, but, because of playing with Narada in the Warriors, he actually invited me to the studio one day. He said, "I'm starting an Aretha Franklin album. Why don't you come to the studio and we can write?" So, we started writing, and he started to use me on the sessions as a keyboardist. Then that was it; I never left. I became his studio keyboard player. That was the start of my Narada schooling, and it just went up a notch, up another notch, and it finally developed, I'd say five years later, to where I was doing so much keyboard playing, arranging, drum programming, co-writing, co-producing, all this stuff. Where was I going to go from there? Then I met Tommy Mottola.

You worked on some tremendous sessions with Narada. Was there one that stands out in your memory?

I remember doing James Brown records and Eddie Murphy's record. Anything from the absolute top, which at that time was Whitney, all the way down to things you would never even have heard. I remember one time Narada came in and said—he called me Babylove—"Babylove, you want to do a James Bond song?" That's like history, all the James Bond theme songs. So, we wrote "License To Kill," and he and I produced it for Gladys Knight. That's a proud feather in my cap: in my life I got to be part of the James Bond theme-song tradition.

Care to explain the "Babylove" tag?

Well, see, Narada is a very spiritual man who is a very intense lover of life. He really loves people, he loves music, and he's very vocal, very spiritual, and he loves to give names. Sometimes, he names you what he thinks your per-

Continued on page WA-14


miracles
THE MOMENT
GREATEST HITS
BREATHLESS
LIVE
silhouette
DUOTONES
WALLYWORLD
Dear Walter,
I'll never be able to thank you enough for the honor of making music with you for so many years. And I'll never be able to adequately express how much your friendship has meant to me. But my music and my life are far better off because of you....
Congratulations Walter, my dear friend, on this long overdue but well deserved honor.
With love ....
PRESENTED TO
WALTER AFANASIEFF
TO COMMEMORATE MULTI-PLATINUM SALES
OF MORE THAN 70,000,000 ALBUMS

Walter Afanasieff

TENTH ANNIVERSARY

MAN AT WORK

Continued from page WA-3

He put his classical and jazz education into practice, working with jazz-fusion violinist Jean-Luc Ponty, playing on a number of live and studio dates over a three-year period. When Afanasieff left Ponty's band, he put together the Warriors with another Ponty alum, guitarist Joaquin Lievano. Around the same time, drummer Narada Michael Walden moved to San Francisco; anyone who had jazz-fusion knowledge flocked to the Walden camp. Through mutual musician friends, Afanasieff auditioned for a band Walden was assembling. While the two didn't play together at that point, Walden soon called Afanasieff, to invite him to collaborate on Aretha Franklin's 1985 "Who's Zoomin' Who?" album.

Walden and Afanasieff worked on a bevy of albums, with the keyboardist progressing from session player to co-writer to assistant producer and finally to co-producer alongside Walden. The duo produced some of the best-known albums of the mid-'80s, by such artists as Whitney Houston, Lionel Ritchie, George Benson and Barbra Streisand.



From left: Walter (front) with the Warriors; Jean-Luc Ponty

After leaving Walden, Afanasieff found himself under the wing of Sony Music's Tommy Mottola and A&R representative Jay Landers. The pair kept Walter incredibly busy in the first two years of his exclusive Sony contract. His constant recording schedule found him high on the charts for an impressive run. On the heels of Carey's "Love Takes Time" came Michael Bolton's No. 1 album, "Time, Love & Tenderness" and then the chart-topping R&B hit single "Can You Stop The Rain" for Peabo Bryson (both 1991).

While his name had been attached to a number of wildly successful albums by the early '90s, it was with Mariah Carey's "Emotions" set that Afanasieff became a superstar producer. That 1991 release included four Afanasieff/Carey songs, one of which, "Can't Let Go," was a top-5 hit. During that time, he was also busy contributing to the soundtracks for "Aladdin" and "The Bodyguard," as well as working in the studio with Kenny G., Regina Belle, Michael Bolton and Peabo Bryson.

Though Afanasieff has worked hard to get to where he is today, he's quick to point out that he has not been alone on this climb. He cites "all this companionship I've had, starting with Dan Shea (who recently signed a production deal with Sony) to Gary Ciramelli and Louis Biancaniello, who ended up staying with Narada after I left, and continuing to the engineers that have made the music I've made sound so good. I have to walk around bowing constantly." Those engineers include Dana Jon Chappelle, Mick Guzauski and Dave Reitzas; he also points to the contributions of Humberto Gatica and David Gleeson.

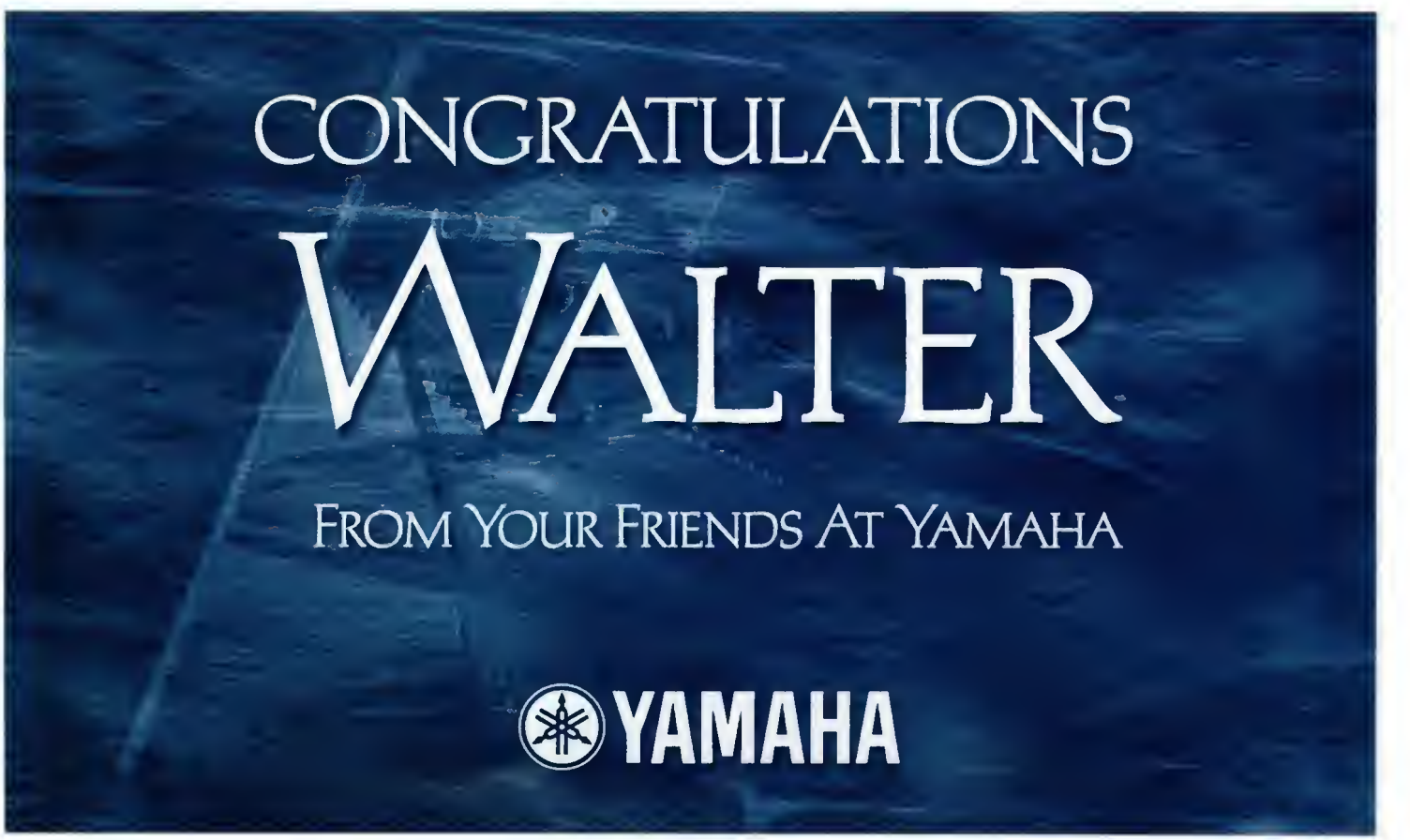
Throughout the bulk of his career, Afanasieff has relied on technology to make his music. From his early days working with a Yamaha DX-7 keyboard to the later Macintosh Opticode sequencing sessions, he has always been the type of producer who has taken responsibility for every aspect of a song. One of his first forays into working with a live band came on the "Hercules" soundtrack album he composed with Michael Bolton in 1997. Working with live musicians was so infectious, Afanasieff admits, that he's going to employ that process on nearly every album he produces now. In fact, he had the opportunity to work that way most recently on Babyface's Christmas album, which he produced.

Perhaps it seems surprising that a producer with Afanasieff's track record would get excited about working with younger, not-yet-established artists. However, in the middle of his work with such heavy hitters as Babyface, Mariah Carey and Kenny G (the duo will begin an album of standards soon), Afanasieff is working with three brand-new artists. In fact, he feels that his work with Lara Fabian, whose debut effort will be released by Colombia early next year, is some of his best to date. Clark Anderson, a 21-year-old singing and writing phenom, is another new project, as is an album by Australia's Tina Arena. Expect Afanasieff's star to continue its rise. ■

Congratulations Walter

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Walter,



Walter Afanasieff with his Mackie Digital 8•Bus Console

CONGRATULATIONS ON A GREAT CAREER.

We've donated a Digital 8•Bus Console to the Kids On Stage program in your name.*

MACKIE.

*KOS is a revolutionary new performing arts, music and audio program curriculum at work in a K-8 public school located in Leipers Fork, TN



Walter Afanasieff

TENTH ANNIVERSARY

DISCOGRAPHY

Continued from page WA-6

MIRACLES (1994): co-wrote, arranged and co-produced "Miracles," "The Chanukah Song"; arranged and co-produced all remaining album tracks.
THE MOMENT (1996): co-wrote, arranged and co-produced "That Somebody Was You" (With Toni Braxton) , "Havana" (single), "The Champion's Theme," "Moonlight," "Innocence," "Gettin' On The Step"; co-wrote and arranged "Northern Lights."
GREATEST HITS (1997): co-wrote, arranged and co-produced "Loving You," "Asian Dream" (on Japanese release), "Baby G."

Kenny Loggins
UNIMAGINABLE LIFE (1997): arranged and produced "Unimaginable Life," "I Am Not Hiding" (single).

New Kids On The Block
FACE THE MUSIC (1994): co-wrote, arranged and produced "Since You Walked Into My Life," "If You Go Away" (single).

Lionel Richie
DANCING ON THE CEILING (1986): co-wrote "Night Train" (single).



Barbra Streisand
BARBRA: THE CONCERT (1994): arranged and produced "Ordinary Miracles" (single).
HIGHER GROUND (1997): co-wrote, arranged and co-produced "Tell Him" (duet with Celine Dion); arranged and produced "Lessons To Be Learned" (single), "At The Same Time," "Circle."

Luther Vandross

One of the things I respect most about Walter is that, for him, a great record is about feeling, about emotion, and each element of his productions serves to bring that out of the songs. Every artist who's ever worked with him trusts and adores Walter A. You know when you work with him he's going to dig deep and come up with something that sounds classic and brand new at one and the same time. And he achieves these results with very different artists. I am proud and honored that he is a part of the Sony Music family, and that he is my colleague and good friend.

—Thomas D. Mottola, Sony Music Entertainment

SONGS (1994): arranged and produced "Endless Love" (duet with Mariah Carey); arranged and co-produced all remaining album tracks (single).

Dionne Warwick
FRIENDS (1985): co-wrote "No One There To Sing Me A Love Song."

Kirk Whalum
CACHE (1993): co-wrote "Love Is A Losing Game" (single)

Music For Motion Picture Soundtracks

A LICENSE TO KILL (1989): co-wrote, arranged and co-produced "A License To Kill," performed by Gladys Knight.
BEAUTY & THE BEAST (1991): arranged and produced "Beauty & The Beast," performed by Celine Dion and Peabo Bryson.
ALLADIN (1992): arranged and produced "A Whole New World," performed by Peabo Bryson and Regina Belle, (single).
THE BODYGUARD (1992): arranged and co-produced "Even If My Heart Would Break," performed by Aaron Neville and Peabo Bryson, and "By The Time This Night Is Over," performed By: Kenny G and Peabo Bryson.
ONLY YOU (1994): co-wrote, arranged and co-produced "Once In A Lifetime," performed by Michael Bolton.
HUNCHBACK OF NOTRE DAME (1996): arranged and produced "Someday," performed by All-4-One.
A SMILE LIKE YOURS (1997): arranged and produced: "A Smile As Beautiful As Yours," performed by Natalie Cole.
HERCULES (1997): arranged and co-produced "Go The Distance," performed by Michael Bolton. ■

Dear Walter,

I have learned so much by listening to you.

Thanks for all of your support and kindness.

Your friend,

Dave Reitzas

Dear Walter,

Congratulations

Love,

Eddie,

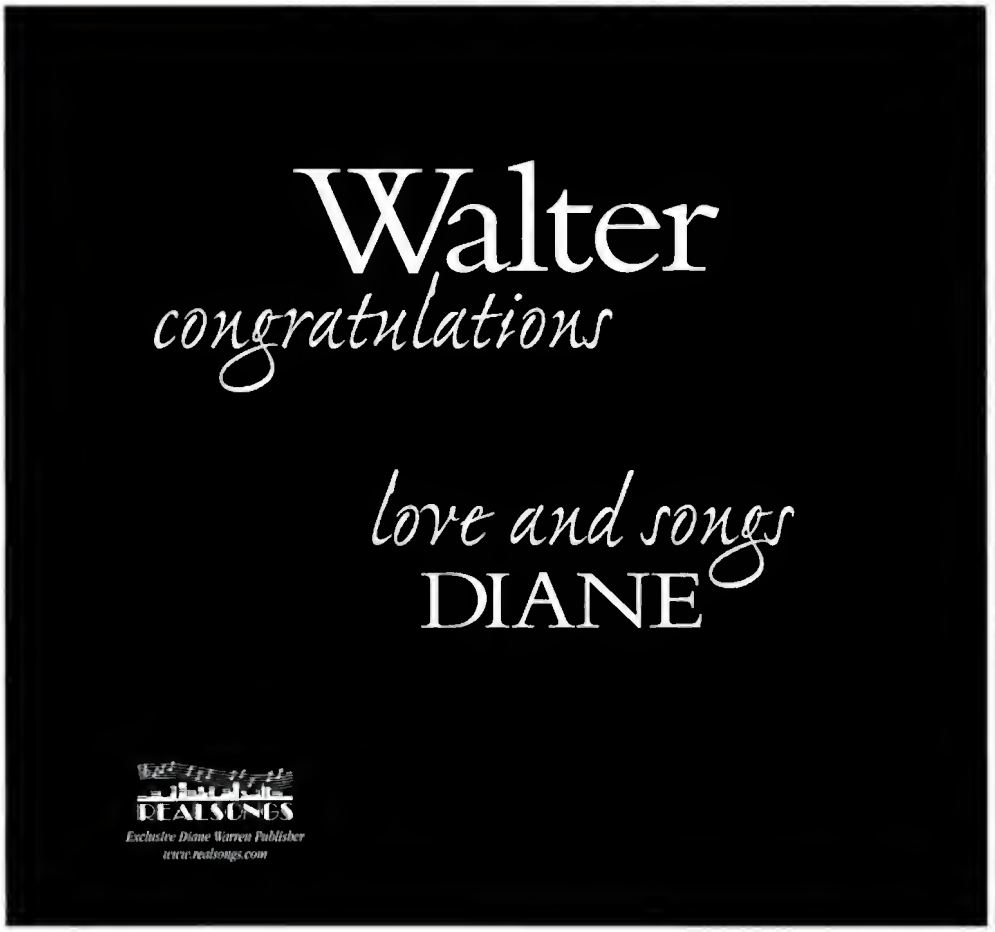
Janice,

Troy,

Danielle

and The Entire Hit Factory Staff

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RECORDING STUDIOS



Congratulations
to
Walter Afanasieff
Producer and Songwriter
for his many contributions
to the music industry
from your friends at
Sony Professional Audio
SONY

THE BILLBOARD INTERVIEW

Continued from page WA-8

sonality is. I have a very soft personality, and, from the first day, he said I auditioned for him, being so shy and soft spoken, he just started calling me Babylove. He said I looked like a baby and I'm full of love. He just always called me Babylove, and he put it on every dang record. It got to me. He would never introduce me to anyone. I remember standing with Quincy Jones, and Narada said, "This is Babylove." I said, "No, Quincy, I'm Walter Afanasieff." Then, if he ever had to pronounce my real name, it would be like, "I've known this man forever, this is one of my best friends ever, Walter Afff... Oh, shit, Babylove." I just did a thing at the AES convention and I had not seen Narada for a year, two years, and we were both asked to be on a panel for the Berklee School Of Music to judge this recording. I walked in, and there he goes again, "Everybody, this is Babylove."

Let's talk a little bit about working with Mariah. When you two sat down for the first time, she was an unknown singer, she had no album, she was very young. What did you look for in working with a new artist like her?

In a pure, honest sense, I would prefer an artist who is an unknown, unheard artist—Mariah Carey, Lara Fabian, a gentleman by the name of Clark Anderson, who I'm working with right now. The new artist has not been taken down that path and beaten by the whole life of the music business. They're pure right now, and it's a pure artform that comes to me, and I just get to play these instruments for the first time. That's the most exciting and the most challenging to me.

When Mariah Carey first came in, there was this buzz going around that Tommy Mottola has this singer, this young girl who's going to blow everyone away. "Forget Whitney, she's like the next Aretha Franklin, the most incredible singer of all time and songwriter." I was working for Narada, and it wouldn't have been possible for me to get to produce or even get near her. But, again, we go through this little luck thing, and Tommy Mottola heard some of the tracks I was doing and asked a few questions back in 1989, when Mariah was working with Narada. A few of the questions were answered with my name, and so Tommy, who's just an entrepreneurial genius, was moved by the tracks I was doing for Narada for Mariah's music. The song "Love Takes Time," which she had a huge hit with, I didn't produce it, but I did the whole track. When Tommy heard it, he went, "Wow, this is beautiful. Who did all this?" Ultimately, my name came up. At that particular time, he talked to me, and then there was an opportunity where one more song needed to be done. The album had already been mastered and pressed and everything, and he asked me to do one more song. It's a song called "I Don't Want To Cry." I took the song and recorded it in one day, flew to New York and recorded Mariah's vocals, came back and mixed it the third day. Normally, it would take a week to do the music and all kinds of time would be involved. So, I did this and gave it back to him, and it was like a huge hit. That was my first producing hit. Mariah and I met each other, sat down, did this work and realized that I was this keyboard-player guy who writes and she's this singer/melody composer, and we set this new way of writing with each other, and we've never stopped.

Working in the studio is an incredibly vulnerable situation. How do you build trust with an artist?

I happen to believe that working with an artist in the studio, working on music, is one of the most intimate and heartfelt expressions that human beings can do. You can actually fall in love with somebody, and they can fall in love with you because of what we do. Not literally, that you're going to go off and run into a hotel. I'm saying the love that you have when you become very good friends with somebody. Think about the friends and family we have. I love all my friends. My really deep good friends? I love them. When you're working with a person in the most closed quarters, sharing your deepest soul and your heart and crying and doing music in such a way that you just become such intimate friends—you also fall in love. With people who are truly ahead of other people, like the Mariah Careys and Lara Fabians and Kenny G's, and people who write are just such great people. Of course, not everybody writes, so you can't get to know somebody who doesn't write as well as you can somebody who does write.

Continued on page WA-16

Jersey Records

EXTENDS OUR

WARMEST

Congratulations

to

WALTER AFANASIEFF

on his

ACHIEVEMENTS

JERSEY RECORDS

BEAUTY AND THE BEAST • SOMEWHERE

Dear Walter,
Thanks for bringing out the best in my songs –
Congratulations!
- Alan Menken

A Whole New World • GO THE DISTANCE

Walter -

Congratulations on this well deserved (and long overdue) tribute. It has been an honor and a pleasure to work by your side these many years and I look forward to many more.

With love and respect,

Dan Shea

THE BILLBOARD INTERVIEW

Continued from page WA-14

I worked with this singer, Tina Arena, on two songs, one a Diane Warren song and another song that Tina wrote. But, in getting to work with her on these other songs, we realized we were destined to write together. So, we went off to a piano and started to write. Now, I was just hit so hard in, like, two days of being with Tina Arena by this human process: this person is such a great person, and she is so talented, and she's so amazing and so deep and so full of life. Man, it was amazing. You can just fall in love with somebody, and I have.

When Mariah's first album went to No. 1, what did that do for you as far as confidence? Did it inspire you?

The very first time I had something that I produced go No. 1, I'm not sure if it was Mariah or Michael Bolton in 1990, but I booked a restaurant and invited a bunch of people. It was like the biggest day of my life. I had worked for so many years with Narada and other people, watching them celebrate their achievements and their No. 1's. Now, mind you, I'm not a person that walks around with a Billboard, wondering how I'm doing this week; these are just the ultimate gifts that I've gotten, just to be involved in a No. 1. When Mariah went No. 1 and when Michael went No. 1, man, that didn't do anything other than scare the shit out of me, because now I have to do it again. It's scary. It's like a flavor-of-the-month business, and you're only as good as your last No. 1. Thank God my endeavors have been full of success and that I've got to work with these wonderful people. But, yeah, that was a big day.

How do you keep your enthusiasm?

With every song, every artist, every new day, a new sound that you come up with, a new patch on the keyboard, a new instrument comes out, a new device in the studio, the inspiration is always there. The part that scares me (and I don't try to think about it, because, if I did, I certainly would be discouraged not to be inspired anymore) is this music-business crap. That, to me, is not the reason I do what I do. Every time somebody opens their mouth, or writes a song or we start recording a thing, it's so cool. It's a challenge, another mathematical equation to solve, and, if you give it to me, I'm going to solve it.

You started off as a guy who learned a lot about the Yamaha DX-7 and the Prophet 5. Do you find yourself keeping up with all that technology?

To be honest, what I started off to do back in the DX-7 days I have not kept up with, because I believe that, to keep up with all the technology that has come out in the last five years, you would have to give up a lot. You would have to be sitting in a room reading manuals and learning programming and computers. I opted not to do that because of my dedication to creativity and sitting at a piano and writing and doing that. So, I have been highly dependent on other people in the last few years. Unfortunately, I don't do that anymore. I have guys that are expert programmers and librarians, hut lately I've been gravitating towards live musicians and live sessions. I've kind of wasted enough time for the last 10 years in the studio with synthesizers and computers. I would like to do more of that.

That sounds like heresy to some people, who would want to hire you based on your past career.

Well, a lot of the stuff I've been doing over the last year is orchestra and live musicians. I did this tune with Michael Bolton a little while ago for "Hercules," and normally I would have gone to my keyboard and programmed the whole thing. This is the biggest song, trackwise, I've ever done. It took 106 tracks. Normally, you have 24-track machines or 48-track machines. I have here two 48-track digital machines, so that's 96 tracks. This is a 96-input board, but, when we did "Hercules," we ended up with three 48-track digital machines and 106 tracks of music that we mixed. It was just awesome, using all real live everything. Real drums, huge orchestras, the whole thing. That inspired me to go back to what most other producers have been doing for so many years, I've been doing all different. Now, most producers are doing what I've been doing for all these years, so the circle kind of repeats itself.

Continued on page WA-18

Congratulations Walter

Nobody does it better than you...well
except for maybe me!

With love,
your friend,

David Foster

(love & congratulations from Linda, also)

Vladmir,

Congratulations.
So well deserved.

your friend,
john bettis

Why don't you come down here and let me congratulate you face to face ?!!



WALTER,
congratulations
and best wishes
from
Mick Guzauski

THE BILLBOARD INTERVIEW

Continued from page WA-16

I'm curious why you would sign to be a label-exclusive producer.

I think there's a lot of it going on now, and I could be considered one of the few first ones, because it happened a long time ago. Sony Music is run by Tommy Mottola, and my trust in Tommy, the ability of expressing myself with Sony Music headed by someone like Tommy Mottola, was never a question to me; There was always complete trust with Tommy. Independent producers are out there hanging "Open For Business" signs, trying to hook up with whoever, and it's a hit-and-miss thing. If I wasn't a Sony producer, I probably wouldn't have gotten some of the gigs I've gotten. When I was first starting out, I was very afraid I wouldn't make it, I wouldn't have a job, I wouldn't do anything. So, I signed with Sony, and those first two years were mind-boggling; it never stopped. It was because I was trusted by Tommy and me trusting Tommy. It's been the greatest thing in the world, but there is a price to pay. The price to pay is that, on any given day, if Whitney Houston or Clive Davis or Paul McCartney calls me, I'm not able to work with them. That's the price I pay, but I don't think about it as bad. I just think about it as not meant to be. I think the independent producer is a great thing to be, but my time will come that I will be that, after I put in my time doing what I do, and, hopefully, people will still want to work with me.

It's interesting to look back and see you as a streetwise gang kid [Walter laughs] and to now see you sitting here in the hills of Marin County. Does that ever strike you?

Well, it wasn't like I was out there stealing cars. It's not like I grew up in the biggest city, but it was a pretty ethnic part of San Francisco, and, in the '60s, there was just a lot of street stuff. There were Chinese gangs and Filipino gangs, and I was in a Russian gang. We went around throwing peroskis at people [laughs]. What I think was the greatest part of that was learning to know what was really inside of me. There was so much room for peer pressure and going out and doing what everyone else was doing. But, at the end of the day, I would come home and I knew exactly what I wanted. I would sit there as a little kid, rocking on my bed, listening to the Beatles, and know that this is what I wanted to do. I wanted to make music. I actually wanted to be a Beatle, I had daydreams that the Beatles were going to come over to my house. I feel sorry for people who had, in their lives, some sort of dream or some sort of inner path that they didn't follow because of life and circumstances and society and all these rules and regulations. The rebel that I was and true-to-myself life that I've led, I'm just so lucky that it worked out. I had this internal clock, this musical rhythm, this music inside of me from day one. I can't do anything else but live and think and play music, and it just worked out so wonderfully.



You talked about the singers getting the response of applause and then being in a studio where maybe one guy comes in and says, "Hey, that was great." is the platinum record the ultimate response you look for? Is it a nomination or a No. 1? Or maybe going to a show where Mariah is singing a song the two of you wrote and hearing the response of the crowd?

It's great to get a platinum record, it's great to get nominated or a No. 1, but, to be honest, the greatest part of what I do is when I record something and give it to [the artists] and they hear it for the first time. When I get back "Oh, my God, that sounds so great," that's it for me. Or when the record company calls me back and says, "Man, this sounds amazing.'" That's it. For me, there's nothing further; everything else is just great, great, great. Starting with the artist and then the record company—to get their approval is my applause. ■

Congratulations!

"Ivan", my friend,

To think I was in the same room with

unadulterated genius was mind boggling.

To know it, amazed me.

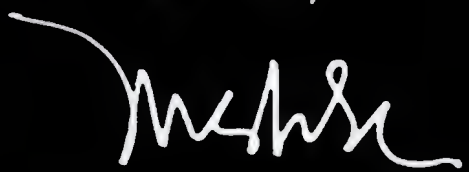
To have been a part of it has been stunning.

That is the absolute truth my friend.

You are a treasure.

May God bless you always.

Love,



Marc Anthony and staff

I am deeply honored that Billboard Magazine has given me this tribute.

In doing so, it gives me an opportunity to thank everyone who has been a part of these last ten years. In particular, I would like to thank the following people:

First and foremost, I would like to thank Tommy Mottola. Tommy, your generosity, friendship, support, and belief in my talent, have made these last 10 years truly amazing. I will always be there for you. Next, I would like to thank Mariah Carey. With you, I have been to a musical place that others can only dream of. Thank you for being such a wonderful friend and musical companion. To Donnie Ienner and everyone at Sony Music, thanks for all of your support and friendship. Kenny G., you are truly my brother, and my dearest friend, and will be my musical partner forever. We have written some of the most beautiful music together and I could not thank you enough for everything you've done for me. Clive Davis, thank you for all of your kindess and support over the years. It has meant a lot to me. David Foster, you have been such an inspiration in my life. You have truly taught me so much. You are my hero. Diane Warren, I'm so extremely proud to have been able to produce your songs and to have been able to write with you. Celine Dion, to have been a part of your career is one of my proudest achievements. You are truly one of the greatest voices of all time. John Bettis, I would have to say, you are truly the greatest lyricist I could ever work with, and one of the greatest friends I could ever have. Jay Landers, thank you for your wisdom and guidance and all you have given me. My family and I, will always be grateful to you. Randy Jackson, thank you for your musicianship and friendship. I've been blessed to know you. Narada Michael Walden, the years I spent working with you, learning from you, and being inspired by you, were some of the greatest years of my life. I thank you forever. Chris Montan, producing "Beauty & The Beast", "A Whole New World", "Go The Distance" and "Someday", has been some of my proudest work. I thank you from the bottom of my heart and wish to continue a long and lasting relationship with you, both professionally and personally. Dana Jon Chappelle, the years you and I have spent sitting side by side in dozens of studios, recording hundreds of songs, is greatly and most definitely, a huge reason this tribute in Billboard even happened. I thank you with all my heart. Barbara Stout, you've been the most amazing production coordinator and friend I could ever have. I thank you forever. Corey Lerios, you've been an amazing friend and I'm very proud to know you. Michael Bolton, you were the first one who gave me my first album to produce. It was almost 10 years ago, and to this day, it is one of the finest things I've ever done. Thank you for your friendship and I look forward to working with you forever. Lara Fabian, working with you this last year, has been one of the most fulfilling musical experiences of my life. I hope to work with you forever. You are truly musical perfection. Barbra Streisand, I would like to thank you Barbra, for making me never having to wonder, what it would have been like to work with you. You simply are, and will always be, the best. Thank you with all my heart. Dan Shea, your years of dedication, companionship, incredible talent, and true friendship, make me very happy to know what an incredible producer you have become. I wish you all the luck that life could bring you and I will always be there for you. Mick Guzauski, you are undoubtedly, one of the greatest mixers in the world. Thank you for making so many of my records sound so perfect. Dave Reitzas, your talent and incredible ability in the studio, make it hard for me to work with anyone else. I look forward to years of working with you. David Gleeson, I thank you for all of your years of dedication and talent. Gary Cirimelli, Ren Klyce and Louis Biancaniello, you guys have been such a huge part of the last 10 years. Once again, without your friendship, talent and support, I would never have been here. I thank you and wish you all the best life has to offer. Bill Ross and Jeremy Lubbock, I thank you for your amazing orchestrations and arrangements. You are truly the very best. Dann Huff, Michael Landau, Dean Parks, Chris Camozzi, and Vernon Black, I thank you for your amazing guitar playing over the years. Claytoven, Jeanie, Kitty, Conesha, Skyler, Leslie, Phil and Lynn: You are all such amazing singers. Thank you, for all you've done for me. Gary Gilbert, you are the best lawyer in the world and I'm very proud to know you. Thank you, for all you've done. Jonathan Wexler, your guidance, years of friendship, and caring for myself and my family, is beyond belief. My family and I have come to love you very much and will always do so. Corinne, I think 10 years ago when I married you, everything fell into place and it all started to happen for me. Without your companionship, guidance and love, none of this would have taken place. I'll love you forever - Your Sweetie. Christina, Isabella and Andrei, the inspiration you have given me, the love you make me feel, the beauty I see when I look at you, and the pride I feel having you, make me the luckiest man and father in the world. I love you - Daddy. To my Mom and Dad, Nikita and Tatiana, you are the greatest parents a child could have. You have loved me and cared for me, more than any other parents I've ever seen. You are the ones who gave me my musical soul, and I think everything I've ever done musically, I've done for you. I love you - Voka. To the rest of my family and friends, thank you for all of your love and support. Finally, to all of the musicians, singers, engineers and talented people, who have significantly added to these last 10 years, my deepest respect and thanks to all of you.

Love,

Walter Afanasieff

Emerald, Masterfonics Confirm Negotiations For Buyout

IT'S NOT OFTEN THAT a company issues a press release to announce that it has "entered into negotiations" to purchase another firm. Usually, the official word comes only after the contracts are signed. Not so with Emerald Sound Studios. The Nashville powerhouse revealed Nov. 25 that it is on the verge of buying out Masterfonics, which has been operating under Chapter 11 bankruptcy protection since Jan. 29.

The reason for the premature press release is that word of the impending transaction has been circulating in the pro audio community—particularly in Nashville—for months. Emerald owner **Dale Moore** and Masterfonics owner **Glenn Meadows** figured it would make sense to squelch any false rumors by acknowledging that they are closing in on a deal.

The press release notes that negotiations began in October and are expected to last through the end of the year.

"If successful, the buyout would position Emerald, a 15-year staple of the Nashville recording community, to become the largest studio complex in the Southeast, while continuing its tradition of technical excellence," says the statement.

A combined Emerald/Masterfonics entity would comprise 10 rooms of various sizes, shapes, and rate levels, including Masterfonics' three state-of-the-art mastering suites and its 6,500-square-foot Tracking Room. Stay tuned for more news on this story as it develops.

GOOD WORKS: Seventeen Grand Recording in Nashville is donating studio time to a **Michael McDonald/Kathy Mattea** collaboration to benefit the National Center for Missing and Exploited Children (NCMEC). The track, "Still Among The Missing," was written by **Peter McCann** as a duet between the parents of a missing child. Besides the two singers, the session featured an 18-piece string section, a 35-voice chorus, and a camera crew that shot studio footage for DVD release. (The song is being mixed in 5.1-channel for DVD.)

George Massenburg produced the track, and **Gary Paczosa** engineered with assistance from **Thomas Johnson, Bobby Morse,** and **Hank Nirider.** The recording will be released on RCA Records, which will donate royalties to the NCMEC—as will McCann.

In another charity-related studio project, Menlo Park, Calif., facility



by Paul Verna

Music Annex Inc. hosted a marathon session for the track "If You Believe," which was done as a benefit for the Northern California Songwriters Assn. Written by **Narada Michael Walden, Sal Dakota,** and **Tony Lindsay,** "If You Believe" is a "We Are The World"-style anthem that features 20 lead vocals and a 60-voice choir—all of which was captured in Music Annex's Studio A.

Geoff Grace produced the track, with **Tal Miller** engineering and Music Annex staffer **Mark Bruhn** assisting.

TRACER TECHNOLOGIES of York, Pa., is releasing a 32-bit version of its Diamond Cut Audio Restoration Tools PC program for restoring old cylinder recordings, Edison discs, 78 rpm discs, modern vinyl LPs and 45s, and other formats, such as cassettes, reel-to-reel tapes, and movie soundtracks. Among the features of the 32-bit version are a harmonic exciter, expander/gate, compressor, de-esser, a 10-band "paragraphic" equalizer, a device that breaks large wavefiles into smaller pieces based on silent passages, filter and effects presets, forward and reverse RIAA curves, and a spectrum analyzer.

BRIEFLY: In preparation for the imminent release of the DVD Audio specification (which sources say should come in early 1999), BMG-owned Sonopress is ramping up to manufacture titles in the fledgling format at its facility in Gutersloh, Germany. The company is participating in Sonic Solutions' DVD-Audio Developer Program, which comprises record labels, studios, and electronics firms that are developing hardware and software for DVD Audio.



Utopian Splender. Columbia Records act Splender holed up at Todd Rundgren's Utopia Studios in Bearsville, N.Y., to record its debut album, which is being produced by Rundgren and is scheduled for release in February. Shown standing, from lsft, are band members James Cruz, Mark Slutzky, and Waymon Boone. Shown seated, from left, are Rundgren and Splender's Jonathan Svec.



HATS OFF TO YOU, WALTER. CONGRATULATIONS.

FROM YOUR FRIENDS AT THE WALT DISNEY STUDIOS.

© Disney

Fairbairn Lends Golden Touch To Kiss' 'Psycho-Circus'

BY PAUL VERNA

There was a time in the mid-'80s when anything Bruce Fairbairn touched turned to gold. Or, more precisely, to thick layers of platinum.

Take, for instance, the period from 1986 through 1989. During those four years, Fairbairn cranked out one multi-platinum album after another by hard rock superstars Bon Jovi ("Slippery When Wet" and "New Jersey") and Aerosmith ("Permanent Vacation" and "Pump").

Not only did those albums sell a combined total of approximately 31 million units in the U.S. alone, but they also marked milestones in the careers of both bands. In Bon Jovi's case, "Slippery When Wet" catapulted the New Jersey act from a respectable sales level to superstar status. For Aerosmith, "Permanent Vacation" was a comeback album that still stands as a textbook case of how to revitalize a sagging career.

PRO FILE

Fairbairn went on to produce Aerosmith's 1993 release, "Get A Grip" (seven times platinum), as well as big albums by Poison, AC/DC, Scorpions, and Van Halen. In the past few years, he worked on Chicago's "Night And Day," the Cranberries' "To The Faithful Departed," INXS' "Elegantly Wasted," and Kiss' latest, "Psycho-Circus."

Although Fairbairn's recent albums have not matched his late-'80s peak, they have demonstrated the Canadian producer's ability to stay in the game where others might have burned out or faded away.

Rather than adapt his sound to current trends, Fairbairn has adhered to the aesthetic he believed in from the start. On the Kiss album, that meant staying away from gimmicks.



FAIRBAIRN

Fairbairn says, "We didn't want to chase the trend and say, 'Let's call Puff Daddy or have the Spice Girls sing on it.' We just tried to stay true to what Kiss does best and what people remember them for."

Kiss' "Psycho-Circus" may never measure up to "Pump" or "Slippery When Wet," but it *did* explode at No. 3 on The Billboard 200, and it *did* go gold after a few weeks on the chart. Besides, whatever its performance in the stores, it was a record that gave Fairbairn great satisfaction.

"Making the Kiss record was very satisfying because of the way the guys all pulled in the same direction," says Fairbairn. "It had the potential of being a nightmare because they're all disparate and strong characters musically and as people. You look at those guys and say, 'How did they ever play in a band in the first place, much less still be there?' But they did a great job pulling together."

"Psycho-Circus" was cut mostly at One on One and A&M Studios in Los Angeles and mixed by Grammy-winning engineer Mick Guzauski at his Barking Doctor Studios in Mount Kisco, N.Y. The "guts" of the album were recorded on analog 24-track and transferred to a Sony 3348 digital recorder for overdubs and mix-down. Mastering was done by longtime Kiss and Fairbairn engineer George Marino at Sterling Sound in New York.

Although "Psycho-Circus" was made primarily in L.A., Fairbairn typically works closer to home at the Armoury in Vancouver—a studio he fell in love with as a client and proceeded to buy in 1996 from Jim Vallance, a longtime friend, bandmate, and co-producer.

"Jim had spent a couple of years building it from ground up and had done a fantastic job," says Fairbairn. "I went in to use it with Chicago, and I just fell in love with the place. It sounded so good. In jest I said to Jim, 'If you ever want to sell it, let me know,' so he did. I never wanted to be in the studio business, because it's such a nightmare, but this is nice."

Like many producer/owners, Fairbairn occasionally finds himself locked out of his own studio. However, for the most part, the Armoury is a creative haven for Fairbairn's projects and for his friends.

Next on Fairbairn's agenda is a Yes album scheduled to be recorded in early 1999. Given that band's penchant for sonic innovations, the project promises to push Fairbairn's knowledge of high-resolution and surround-sound formats.

Fairbairn says, "Most times, surround ideas get put into play when people mix. They haven't composed, arranged, or produced with that in mind. But [front man] Jon Anderson brought it up when we were talking about the Yes record. It'll be an interesting road to walk down."

Fairbairn got into production as a musician. A trumpet player since age 5, he played in bands throughout his teens, including stints with local bands the Spectres and Sunshyne, for which he often doubled on horn and production. His big break came when he and Vallance were hired to produce the first Prism album, which was a hit in Canada. That gig led to three other Prism records, which in turn led to a string of hits for Vancouver quartet Loverboy, starting with its self-titled debut in 1980 and culminating with the 1987 set "Wildside."

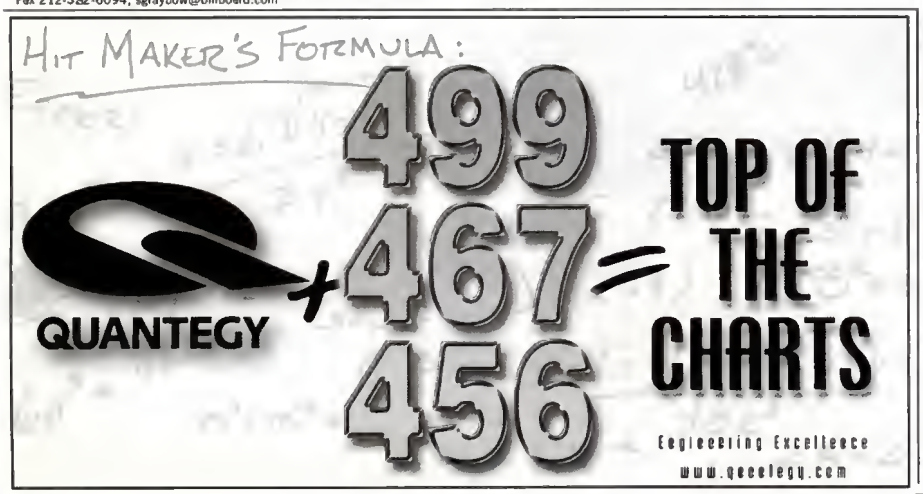
Although Fairbairn has achieved far greater success as a producer than as a musician, he still sneaks to the other side of the glass from time to time. "I always manage to finagle my way as a second trumpeter on a session," he says, laughing.

PRODUCTION CREDITS

BILLBOARD'S NO. 1 SINGLES (DECEMBER 5, 1998)

CATEGORY	HOT 100	R&B	COUNTRY	MODERN ROCK	ADULT CONTEMP.
TITLE Artist/ Producer (Label)	I'M YOUR ANGEL R. Kelly & Celine Dione/ R. Kelly (Jive)	NOBODY'S SUPPOSED TO BE HERE Deborah Cox/ A. Crawford, M. Jordan (Arista)	WIDE OPEN SPACES Dixie Chicks/ P. Worley, B. Chancey (Monument)	FLY AWAY Lenny Kravitz/ Lenny Kravitz (Virgin)	YOU'RE STILL THE ONE Shania Twain/ R.J. Lange (Mercury)
RECORDING STUDIO(S) Engineer(s)	BATTERY/CHICAGO RECORDING CO./ HIT FACTORY (Chicago, IL, New York, N.Y.) Stephen George, Humberto Gatica, Bob Cadway	PARAMOUNT STUDIOS (Hollywood, CA) Anne Mae Catalino	WESTWOOD SOUND (Nashville, TN) Eric Legg	COMPASS POINT (Nassau, Bahamas) Terry Manning	MASTERFONICS (Nashville, TN) Jeff Balding
RECORDING CONSOLE(S)	Neve VR 60/ SSL 4040E/G	SSL 60S6G	Neve V3	Protools	SSL 9000J
RECORDER(S)	Studer A827/Sony Digital 48/Sony 3348HR	Studer B00	Sony 3348	Lucas/Neve V3	Studer D827
MASTER TAPE	Quantegy 499/467	Quantegy 499	Sony 1460	APS Hard Drive	Quantegy 467
MIX DOWN STUDIO(S) Engineer(s)	THE HIT FACTORY (New York, NY) Humberto Gatica	PARAMOUNT STUDIOS (Hollywood, CA) Anne Mae Catalino	THE WORK STATION (Nashville, TN) John Guess	COMPASS POINT Terry Manning	MASTERFONICS (Nashville, TN) Mike Shipley
CONSOLE(S)	SSL 9096J	SSL 60S6G	Harrison Series 12	Protools	SSL 9000J
RECORDER(S)	Sony 3348HR	Studer B00	Sony 3348/ Ampex ATR 100	Lucas/Neve V3	Studer D827
MASTER TAPE	Quantegy 467	Quantegy 499	Quantegy 499	APS Hard Drive	BASF 900
MASTERING Engineer	BERNIE GRUNOMAN MASTERING Brian Gardner	MASTERDISK Tony Dawsey	GEORGETOWN MASTERS Denny Purcell	STERLING SOUND Ted Jensen	MASTERFONICS Glenn Meadows
CD/CASSETTE MANUFACTURER	BMG	BMG	PDO-HTM	WEA	PDO-HTM

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Producing Success. In the latest in a series of educational events, the Music Producers Guild of the Americas (MPGA) gathered Nov. 14 at the University of Southern California School of Music for a conference titled "Producing Success." Shown at the event, in the back row from left, are MPGA executive director Chris Stone; MPGA founder/chairman Ed Cherney; Dick McIlvery, chairman of the Music Industry Department at the School of Music; producer/engineers Mike Clink, Bob Clearmountain, and John X; and MPGA project director Tim Heile. Shown in the front row, from left, are Shannon O'Shea, chairperson of the MPGA Manager Committee, and producer/engineers Elliot Scheiner and Chuck Plotkin. (Photo: David Goggin)

For Peter Zizzo, Emotion Is The Key

Prolific Songwriter Specializes In Passionate Lyrics

BY CHUCK TAYLOR

NEW YORK—For many artists, Peter Zizzo is the man who likes sharing his caring.

As a songwriter, arranger, and producer, the prolific musician has given many an artist the words and melodies through which to express precious emotions.

Since selling his first song while a student at Tufts University—it was "March" by the Weather Girls—Zizzo, 32, has worked with the likes of Celine Dion, Billy Porter, Sheena Easton, Diana Ross, Alannah Myles, Nana Mouskouri, the Pointer Sisters, Sir Cliff Richard, and Kim Wilde. He has scored three top 10 records and won a BMI Pop Award and a BMI best new songwriter award, all while helping along up to 50 million in album sales worldwide.

Like most careers that center on the creative, Zizzo's affection for putting words together was as much uncovered as it was developed. "I found out very early on. I just realized that I was fascinated with the music I was listening to and always trying to figure out how it worked," he says over lunch in New York, his home with wife and fellow songwriter Tina Shafer. "It was just natural for me to branch out and try my hand at writing my own music."

Early influences included a mix of artists whose songs he was driven to primarily by the way they meshed words with melody. "The first artist I really loved was Elton John. There were also Wings, Led Zeppelin, the Beatles, Van Halen," he says. Add to that an eclectic sprinkling of Andrew Gold (" 'Lonely Boy' is my favorite song"), Gilbert O'Sullivan, Don McLean, Olivia Newton-John, and the Bee Gees.

"There are moments that just blew me away emotionally, with all these great songs," he says. "I think a good lyric is what separates a good song from a great song. Look at 'I Will Always Love You'; it's such a simple melody with a great, simple lyric, and yet it's so deep, just a beautiful sentiment."



ZIZZO

A majority of the songs penned by Zizzo have been female-driven ballads, replete with emotion and passion for either love lost or blossoming. Take his credits with Dion, which, he says with a laugh, "really go for the jugular."

There's the lovesick "Only One Road" and the attitude-soaked "Misled," both from Dion's album "The Colour Of My Love"; the potently optimistic "Love Is On The Way" (also recorded by Porter) on her current "Let's Talk About Love" set; and the new "Don't Save It All For Christmas Day" on her "These Are Special Times" holiday album. That set was released Nov. 3 and is No. 3 on The Billboard 200 this issue.

On the latter, Zizzo shares writing credit with friend and colleague Ric Wake (he's signed with New York-based Notation Music, owned by Wake and Denise Rich) and Dion herself.

"Ric has produced a lot of Celine stuff, and she had an idea for a song she wanted to record," Zizzo says. "He got her to sing some ideas into his answering machine, and Ric was kind enough to think of me to flesh out the song because I'd been playing some different ideas for Christmas songs."

Dion came up with the sentiment "How many people are crying/People are dying/How many people are asking for love," which Zizzo aays immediately prompted him to think, "Don't save it all for Christmas Day."

"Her lines inspired the song and the whole approach. I worked on it, Ric played it for her, and we both worked on it some more, but there was that core idea from her: that there are a lot of people out there who are lacking and lonely and who need people around them all the time, not just at the time of year when people pay special attention to each other."

Currently, Zizzo is involved in writing tracks with actress Jennifer Lopez for her anticipated first album, as well as with new Columbia signee Anna Maria la Spina, a striking Aussie who just came off the road as a backing vocalist for Savage Garden. "She's one of the most incredible singers I've ever heard," he says.

And then there's his alliance with the ultra-talented Porter, about as close to a male counterpoint to Dion as one might find. Zizzo's hope is to write and produce Porter's career-defining breakthrough album and, in the process, carve out his own place in the pop pantheon.

"I just love being involved in the

(Continued on page 72)

NO.1 SONG CREDITS

TITLE • WRITER • PUBLISHER

THE HOT 100
I'M YOUR ANGEL • R. Kelly • Zomba/BMI, R. Kelly/BMI

HOT COUNTRY SINGLES & TRACKS
LET ME LET GO • Steve Diamond, Dennis Morgan • Diamond Mine/ASCAP, Little Shop Of Morgansongs/BMI, Morgan/BMI

HOT R&B SINGLES
NOBODY'S SUPPOSED TO BE HERE • S. Crawford, Montell Jordan • Wixen/ASCAP, Famous/ASCAP

HOT RAP SINGLES
PUSHIN' WEIGHT • Ice Cube, Mr. Short Khop, J. Johnson • Gangsta Boogie/ASCAP, WB/ASCAP, Trebae/ASCAP, Chocolate Thunder/ASCAP

HOT LATIN TRACKS
DEJARIA TODO • Estefano • 1998 Deep Music/BMI

MPL Songs Fly High On Album Chart; Bacharach Returns To The Screen

HAPPY HOLIDAYS: "Who says a catalog publisher can't compete in today's market? For the past two weeks, we have covered rap, rock, and pop." So says MPL's **Bill Porricelli**, who notes the presence of the **Paul McCartney** company on four albums that recently made the top seven of The Billboard 200. They are **Celine Dion's** recording of "The Christmas Song" on "These Are Special Times," **Jay-Z's** "Hard Knock Life (Ghetto Anthem)" on "Vol. 2 . . . Hard Knock Life," **'N Sync's** "The Christmas Song" on "Home For Christmas," and **U2's** "Unchained Melody" on "The Best Of 1980-1990/The B Sides."

BACHARACH POWER: The tuneful **Burt Bacharach** catalog continues to find new homes to sing in, reports **Bob Fead**, who, as VP of creative, handles Bacharach's writer interests at Warner/Chappell, which administers the writer's catalog. After making a big splash in **Mike Myers'** film "Austin Powers: International Man Of Mystery," Bacharach—along with his most recent collaborator, **Elvis Costello**—will do an on-camera performance of the Bacharach/**Hal David** favorite "I'll Never Fall In Love Again" in Myers' follow-up, "The Spy Who Shagged Me." The film will contain two other Bacharach songs.

Bacharach is also scoring a new **Bette Midler** film for Universal, "Isn't She Great," the story of author **Jacqueline Susann**. He and David will write two songs for the movie. All this is on top of Rhino's recent "The Look Of Love," which contains 75 Bacharach songs. Fead also hopes the Bacharach/Costello album "Painted From Memory" on Mercury gets a Grammy nod.

SEEKING COVER-AGE: Warner/Chappell Music has introduced a promotion-only label, RETROactive; its first release is "Life Line: The Songs Of Nilsson 1967-1971," a 24-song compilation of songs by **Harry Nilsson**. The set was produced by **Brad Rosenberger**, VP of film, TV, and catalog development. The disc and future titles will be sent to film and TV contacts, music supervisors, national advertisers, record label A&R reps, artists, and producers.

WEST SIDE WESTERNER: New York songwriter **Ervin Drake** has recently had two of his perennials cut by Nashville artiats. **LeAnn Rimes** has "I Believe," of which Drake is a co-author, on her "You Light Up My Life" album, while **Lorrie Morgan** recorded "Good Morning Heartache" for her "Secret Love" album. But Drake tells Words & Music that he's now making an appeal to **Willie Nelson**.

"Dear Mr. Nelson," Drake writea in an apparent open letter, "please consider 'It Was A Very Good Year' for a future CD—You are at a time of life that embraces the lyric content of that song and, Lord knows, we all acknowledge you the absolute master of the dramatic ballad."

Words & Music™

by Irv Lichtman

SONGS OF LOVE'S 1,000TH: Words & Music has written much about **John Beltzer** and Songs of Love, which creates songs tailored to the personalities of children with chronic or terminal illness. Beltzer says the thousandth Song of Love has been written; this was celebrated Dec. 1 in New York. Since the organization's 1996 inception, more than 200 artists have written and recorded these songs.

PRINT ON PRINT: The following are the best-selling folios from Cherry Lane Music:

1. **Dave Matthews Band**, "Before These Crowded Streets."
2. **Joe Satriani**, "Crystal Planet."
3. **Metallica**, "Re-Load."
4. "Jekyll & Hyde," vocal selections.
5. **Barbra Streisand**, "Higher Ground."

'THEY'RE PLAYING MY SONG'

WRITTEN BY DEBORAH EVANS PRICE

"BOHEMIAN RHAPSODY"
Written by Freddie Mercury
Published by B. Feldman & Company Limited (BMI)

There's no denying that Queen was responsible for many instantly recognizable, enigmatic hits that intrigued audiences worldwide. "Bohemian Rhapsody" is undoubtedly one of the most memorable songs of the band's legacy. An inventive rock opera, the track was musically adventurous and had a campy sense of drama that garnered attention and helped catapult it to No. 9 on the Hot 100 Singles chart in 1976. The song has recently been revived by ***Molotov****, a Mexican hip-hop band consisting of Mickey Huidobro, Paco Ayala, Tito Fuentes, and Randy Ebright. Their version of the song, called "Rap Soda Y Bohemia," was included on a Queen tribute album and will also be featured on Molotov's new MCA/Music Media Studios EP, "Molomix."*

"Actually, it was the first song we ever recorded in the studio, even before we recorded our album. It was in November of '96," recalls Randy Ebright. "We cut it in two days . . . The producer [Cachorro Lopez] was looking for two other bands to join the tribute album. They couldn't do it, and our manager is good friends with the producer. He invited him to one of our gigs. [The producer] liked it, and he invited us to do the tribute. We were one of the last groups to record, but of all the Queen songs, no one had chosen 'Bohemian Rhapsody,' which we thought was pretty representative of Queen. That's why we chose that song.



"It was pretty challenging," Ebright admits. "I think all the music you digest inspires you . . . It was fun to interpret it to our own style. I like the lyrics of the song and the concept. Also, Freddie Mercury is one hell of a singer."

Ebright says the group members interpreted the lyrics to be about a man who had murdered somebody and was waiting to die, but they made a slight change in the lyric.

"Our guy got away," he says. "He escaped to Mexico instead of being on death row. We all did our own verses. Tito started the verse out respecting the beginning of the song. Mickey followed it up, and I did the last verse, the escaping-to-Mexico part."

International

THE LATEST NEWS AND VIEWS FROM AROUND THE WORLD

JASRAC Tackles Online Problem

Short-Term Deal Requires Internet Firms To Pay Royalties

BY STEVE McCLURE

TOKYO—Japan's authors' body JASRAC has made a first stab at bringing the country's burgeoning Internet music sites into line. Though not entirely successful in the attempt, its solution to an issue that is a potential problem for every developed music market will be watched closely across the world.

JASRAC's move comes at a time when the organization faces such challenges as the proliferation of MP3 sites and an attempt by a private company to end the society's decades-old monopoly on collection and distribution of music copyright royalties, as well as growing calls for reform from dissident members of the society.

JASRAC's solution to the Internet problem is an agreement with Internet access providers and software industry associations on royalties for music distributed online (**Billboard *Bulletin*, Dec. 1**).

Companies selling music via the Internet in downloadable form will now be required to pay 7% of the sales price, JASRAC said. For "streaming" live performances and concert hookups that cannot be downloaded, the royalty rate will be 3.5%.

The deal between JASRAC and the Network Music Rights Council (NMRC) marks a victory for the latter, which wanted royalties to be sales-based. JASRAC, on the other hand, argued that they should be based on the number of music titles available on each site.

But the NMRC argued that content providers cannot afford to pay royalties before making any sales. The agreement is valid until the end of March. Further negotiations aimed at establishing a permanent agreement are planned, according to JASRAC.

"It's nice that they've reached this agreement, even if it's kind of late," says one Tokyo-based music publisher.

The main problem with the deal, according to copyright/intellectual property consultant Kazuhiro Ando,



is keeping track of Net transactions and setting up a collection system.

"At least they've taken a first step," Ando says.

The deal is expected to give a major boost to online distribution of music in Japan, an issue that lately has been very much in the news here.

In August, the Recording Industry Assn. of Japan warned 14 domestic online service providers to desist from offering downloadable music files in the MP3 format. Six Japanese music industry organizations subsequently launched a joint "MP3 Eradication Campaign" to warn domestic online service and content providers

(Continued on page 54)

All-Italian Music Video Channel VISMI Bows

BY MARK DEZZANI

MILAN—The world's first all-Italian music video channel, Video Italia Solo Musica Italiana (VISMI), was launched Dec. 3 in Europe and North and South America. Based here, VISMI is 100%-owned by the country's leading national music syndicated radio network, Radio Italia Solo Musica Italiana (RISMI).

RISMI/VISMI president Mario Volante says that the new video outlet will be a TV version of the popular radio network that he launched 16 years ago and now has an average of more than 4 million daily listeners in Italy and via satellite and local FM relays around the world. "VISMI is an extension of RISMI on TV," says Volante. "As with the radio network, the video channel will be playing only Italian music videos and will also link live with the radio network for interviews from guest artists, live concerts, and special outside broadcast events, such as the Bologna Motor Show in December."

Volante says he anticipates that 20%-30% of the output will be shared by his radio and TV outlets by next year, representing six to eight hours daily of their round-the-clock broadcasts.

Volante notes that VISMI will be targeting a more adult audience than existing music video channels available domestically in Italy (MTV South, Match Music, the Box, and TMC2). "Our service is unique in that it targets an adult audience with new and archive videos of only Italian music," says Volante. RISMI/VISMI spokesman Stefano Serisini says that like the radio network, VISMI aims to become the exclusive debut outlet for as many new Italian releases as possible. "Our first exclusive video will be the new video and single from Michele Zarillo," says Serisini.

Tony Vandoni, head of Italian repertoire promotion for BMG Ricordi, says that VISMI will be equally useful for breaking Italian artists internationally, as well as providing a new promotional outlet domestically.

"RISMI is followed by many expatriate Italians who want to keep in touch with what is happening musically in Italy, and the TV channel will have an impact in reaching them with the music videos, as well as providing our and other multinational label affiliates with a window on the Italian music scene," says Vandoni.

Oz Performing Right Society Has Banner Year

BY CHRISTIE ELIEZER

SYDNEY—The increased success of Australian composers in the world's music, film, and TV markets—and license agreements with telecoms companies regarding telephone "hold" music—helped the Australasian Performing Right Assn. (APRA) achieve a record year for 1998.

Net distributable revenue was reported at approximately $66.7 million Australian ($40 million), an increase of 8.3% over the previous year.

APRA's win on the issue of telephone-hold music came after a four-year court battle (Billboard, Sept. 6, 1997). On Aug. 14, 1997, in what was thought to be a global landmark decision, the High Court found telecommunications carriers such as Telstra and Optus liable for business subscribers that play music on telephone lines while their customers await their parties. As a result of subsequent license agreements with the carriers, APRA will distribute $2 million Australian ($1.26 million) of "hold" royalties to composers and music publishers in December; shortly after, it will disperse back fees for the period spanning July 1, 1992, to Dec. 31, 1997.

A rise of approximately 30% in foreign income is attributable to the success of acts like Savage Garden,

(Continued on page 75)

Three Tenors Face Tax Evasion Proceeding

MANNHEIM, Germany—Preliminary proceedings on charges of tax evasion have begun in Germany against the Three Tenors and Montserrat Caballe.

Mannheim Public Prosecutor Gabriele Schoepf confirmed Dec. 1 that the preliminary proceedings have been initiated against Luciano Pavarotti, Placido Domingo, José Carreras, and soprano Caballe.

The proceedings are believed to be linked to the trial on tax evasion charges of Mannheim concert impresario Matthias Hoffmann, who has testified that by establishing "paper" companies of their own, the singers had deliberately assisted in the activities giving rise to the charges raised against him. He has been in court since the end of October on charges of having evaded taxes of 23.7 million deutsche marks ($14.8 million).



THE THREE TENORS

It remains unclear whether the tax authorities will attempt to recover the alleged tax shortfalls the next time any of the four artists perform in Germany. The authorities are understood to be wary of being accused of scaring international stars out of the country.

WOLFGANG SPAHR

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newsline...

POLYGRAM IBÉRICA PRESIDENT Paco Bestard is leaving that post at the end of December (Billboard*Bulletin*, Nov. 30). He is the first of the major's operating-company chiefs in Europe to confirm his exit as the Seagram takeover of PolyGram nears its conclusion. Madrid-based Bestard says his decision was reached "by mutual agreement" with Universal Music International chairman Jorgen Larsen. Carlos Ituino is expected to take over running of the combined PolyGram/Universal operations in Spain; he is managing director of Universal's local affiliate. Bestard says he will likely relocate to the U.S., "probably Miami," for a position unconnected with the music industry. He has headed PolyGram's operations in Spain and Portugal for a little over three years; earlier, he worked in Miami as director of the multinational's business-development division. He also served as PolyGram Mexico president. HOWELL LLEWELLYN

FIRST-HALF '98 SALES for Japanese indie label Avex totaled 24.1 billion yen ($176.5 million), up 0.6% from the corresponding period in the previous year. Operating income was up 24.1% to 2.5 billion yen ($18.3 million). After-tax profit, however, fell 24.7% to 1.2 billion yen ($8.8 million) as Avex was assessed a higher tax rate following its absorption of loss-making nightclub subsidiary Velfarre. The Avex group as a whole recorded sales of 31.1 billion yen ($227.8 million) in the April-September term and after-tax profit of 1.7 billion yen ($12.4 million). The company did not release consolidated sales and profit data for the previous year. STEVE McCLURE

BRITISH BUDGET RECORD company Tring has been put into administrative receivership. The move follows the collapse of a rescue bid; the company had hoped promoter Harvey Goldsmith would mount a $13 million reverse takeover. In the last fiscal year, Tring lost $12 million on sales of $20 million.

THE U.K.'S WOMEN OF THE YEAR Awards for the music industry and related media honored photographer Jill Furmanovsky at a gala dinner Nov. 25 in London. Artist Sinéad O'Connor presented the Zimbabwean-born Furmanovsky with the Woman of the Year Award at the event, organized by and in aid of the Nordoff-Robbins Music Therapy and Brit Trust charities. The award recognizes Furmanovsky's contribution to rock photography during a career spanning more than 25 years. Among other honorees at the ceremony was BBC Radio 1 presenter Annie Nightingale (Lifetime Achievement). Nightingale, the U.K.'s first female DJ, joined the national top 40 station in 1970. Sharleen Spiteri, vocalist of Mercury act Texas, presented the Special Achievement Award to Bernadette Coyle, senior VP of international at PolyGram U.K., while recruitment consultant Stella Walker received the Accolade Award from Katie Conroy, VP of international promotion and artist development at EMI. This was the fourth year of the awards. LINDA NASH



Women of the Year honorees, from left, Bernadette Coyle, Stella Walker, Annie Nightingale, and Jill Furmanovsky. (Photo: John Marshall)

THE PROPOSED MANAGEMENT BUYOUT of the U.K.'s 229-store music retailer Our Price from its Virgin Entertainment parent has been put on ice until the new year, a spokeswoman for the chain has confirmed. The delay, she says, is to allow both Virgin and Our Price "to concentrate on business in the run-up to Christmas." Virgin Entertainment bought back the 75% shareholding in Virgin Our Price that it did not own from WHSmith in a 145 million pound ($232 million) deal in mid-July. It is seeking 85 million pounds ($136 million) for the Our Price operation; divesting itself of the chain would leave Virgin Entertainment free to concentrate its U.K. efforts on its Virgin Megastore brand. TOM FERGUSON

THE CHRYSALIS GROUP reduced its operating loss by 65% in the 12 months that ended Aug. 31, boosted by a 72% increase in revenue from its U.K. radio operations. Interim results published Nov. 23 showed total revenue for the London-based music and broadcasting group—a separate entity from the EMI-owned Chrysalis label—at 122.8 million pounds ($196.5 million), up 24% on 1997's 99 million pounds ($158.4 million). Chrysalis' operating loss was reduced from 5.1 million pounds ($8.2 million) to 1.8 million pounds ($2.9 million). Chrysalis Radio, which acquired three stations and won a major regional license in the northeast of England during the year, saw its revenue rise from 10.7 million pounds ($17 million) to 18.4 million pounds ($29.4 million). As a result, losses before interest fell by 93% to 100,000 pounds ($160,000). However, sales at Chrysalis' music division fell from 29 million pounds ($46.4 million) to 28 million pounds ($44.8 million), and the group's export division was also negatively affected by the continued strength of the pound. TOM FERGUSON

Young Award Shows Make Their Mark

Aqua Makes Splash At 3rd Channel V's

BY NYAY BHUSHAN

NEW DELHI, India—This year's Channel V Awards, held Nov. 21 here (Billboard*Bulletin*, Nov. 24), got the seal of approval from local record companies for building a bridge between Eastern and Western acts. Now in its third year, the event tops the list of a plethora of awards here, thanks partly to support by Indian Music Industry (IMI), an industry body.

IMI president/PolyGram India managing director Vijay Lazarus says, "Any award takes time to establish credibility, and these awards are now easily the best in the country. It will take a couple of years for the awards to impact sales, but it definitely helps promoting international talent as well."

Lazarus says PolyGram saw the positive effect of Bon Jovi's appearance last year.

This year Sting, honored for outstanding contribution to music, exemplified the fusion of styles, playing s sitar-backed "Every Breath You Take" along with Hindi singer Shiamak Davar and British-Asian virtuoso Talvin Singh on tabla. PolyGram will get mileage from that appearance with the planned rerelease next year of Sting's greatest-hits album, "Fields Of Gold," which will include the duet with Davar and Singh as a bonus track.

Channel V India GM Jules Fuller said, "Sting, Singh, and Davar together was a golden moment. This is what Channel V is all about."

For Singh, the event was nothing short of a homecoming. "I thought the response was great . . . The duet with Sting was totally unplanned. It just kind of happened, totally spontaneous."

Aqua was another act whose local presence was heightened by the ceremony at the open-air Jawaharalal Nehru Stadium. The Danish foursome, who also performed live in front of the estimated crowd of 20,000 invited people, won awards for international video and international song ("Barbie Girl") and international album ("Aquarium").

Aqua's Indian licensee, BMG-Crescendo, had double reason to celebrate, as the band has the honor of selling the most units of any international album in India. BMG-Crescendo claims to have sold 330,000 units of "Aquarium" in its one year of release.

BMG-Crescendo also scored high on the domestic front, with Delhi-based Silk Route winning awards as best Indian newcomer and best Indian group; and for best Indian song, "Dooba Dooba" (Drowning), off its debut album "Boondein" (Droplets). BMG Crescendo managing director Suresh Thomas considers the swards s bridge between audiences for international and Indian artists.

"Now there is more competition for Indian talent to deliver better-quality product," Thomas says. "In terms

(Continued on page 54)

Céspedes Leads 2nd Premios Amigo

BY HOWELL LLEWELLYN

MADRID—Spain's music industry is expecting a record Christmas sales period, following the second Premios Amigo music awards ceremony, which was held Nov. 26 and was seen by up to 28% of the TV audience when it was aired the following evening by Antena 3 TV. The awards are organized by labels' body AFYVE.

Sony Music Entertainment president Claudio Condé, who also chaired AFYVE's Amigo organizing committee, comments, "We are certain this year's ceremony will result in the strongest Christmas sales performance ever—even better than last year's, which saw Spain move up to be the world's 10th-biggest market."

He adds that the involvement of executive producer Lisa Anderson, who has overseen the U.K.'s Brit Awards for the past nine years, meant much improved lighting, production, and presentation. "It is already *the* music award event of Spain, after just two years," Condé states.



PHOTO: JOHN MARSHALL

LENE NYSTROM OF AQUA

Romantic balladeer Francisco Céspedes, an unknown Cuban exile living in Mexico a year ago, was the night's big winner. He walked off with three prizes—Latino album, Latino artist, and new Latino artist—for his album "Vida Loca," which has sold some 250,000 units in Spain in eight months, according to Warner Music here.

"Pancho" Céspedes, as the 36-year-old has been tagged since settling in Mexico three years ago, was discovered singing in a local Mexican club by Alejandro Sanz after a friend tipped off the Spanish vocalist that Céspedes was worth a listen.

Sanz liked what he heard, rang fellow Warner Spain artist Miguel Bosé with the news, and Bosé phoned Warner Mexico president Iñigo Zabala, who later signed Céspedes and packed him off to Spain.

At the awards show, Manolo García won two Amigo honors for Spanish artist and album, and the other double-winner was Irish band the Corrs, which won international group and album. The Corrs won the international new act award at last year's inaugural Amigo ceremony; other repeat winners were Barcelona's Jarabe de Palo (Spanish group) and Gloria Estefan (Latino female artist).

Other prizes went to Mónica Naranjo (Spanish female artist), Niña Pastori (flamenco album), Malú (new Spanish artist), Lenny Kravitz (international male artist), Celine Dion (international female artist), Aqua (new international act), and Molotov (Latino group).

Two prizes not voted by the 2,000-person music industry jury went to Sanz (homage) and Mecano (artistic contribution).

Appearing live were Sanz, Mecano, Robbie Williams,

(Continued on page 75)

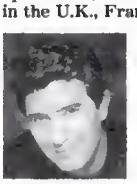
Sega Appointment Shifts Cecillon To Game Biz

LONDON—Now, Jean-Francois Cecillon must adapt to a new kind of gamesmanship.

The former president/CEO of EMI Records U.K. and Ireland, Cecillon hss joined Sega Europe as CEO (Billboard*Bulletin*, Nov. 23) as the Japanese company maps strategy for the launch next fall of its 128-bit game console, Dreamcast. The appointment returns the Frenchman to the marketing front line in a position comparable to his record industry experience of the past 10 yesrs.

"Sega targets the youth market and the young-adult market," says Cecillon, noting similarities with the volatility and speed of the music business.

Based in London, Cecillon will be responsible for all Sega Europe operations, including subsidiaries in the U.K., France, Germany, and Spain. His key tasks are to ensure the succesful debut of Dreamcast and to help rebuild Sega as an "entertainment powerhouse" in Europe.



CECILLON

"This job is about people, marketing, and money," says Cecillon. "I have to build a strong team and get all our plans sorted out by the summer."

Cecillon reports to Sega Enterprises president Shoichiro Irimajiri, who recently was quoted as saying the Dreamcast will "blow [Sony and Nintendo] out of the water."

The Sega console went on sale Nov. 27 in Japan, priced at about $250. The firm has more than 50 software licensees signed so far, and nine game titles will be available by year's end, including "Godzilla Generations."

Cecillon left EMI in April after more than 10 years with the company in France and the U.K. Previously, he worked for Polydor Records and Chappell Intersong in France.

HITS OF THE WORLD

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JAPAN (Dempa Publications Inc.) 11/23/98

THIS WEEK	LAST WEEK	SINGLES
1	NEW	**OVER/EASY SHOW TIME** V6 AVEX TRAX
2	NEW	**BOKU WA KOKONI IRU** MASAYOSHI YAMAZAKI POLYDOR
3	1	**OWARI NAKI TABI** MR. CHILDREN TOY'S FACTORY
4	NEW	**KARAPPO** YUZU SENHA & CO.
5	2	**ALL MY TRUE LOVE** SPEED TOY'S FACTORY
6	4	**BURNIN' X'MAS** T.M. REVOLUTION ANTINOS RECORDS
7	NEW	**IN FOREST/LHASA (UNPLUGGED)** LA CRYMA CHRISTI POLYDOR
8	3	**HURRY GO ROUND** HIDE WITH SPREAD BEAVER UNIVERSAL VICTOR
9	NEW	**CUCKOO CASCADE** VICTOR
10	12	**LOVIN' YOU** NANASE AIKAWA CUTTING EDGE
11	11	**UMI TO ANATA NO MONOGATARI** REIKA MIKU PONY CANYON
12	5	**PEACH!!** MASAHARU FUKUYAMA BMG JAPAN
13	6	**ALL NIGHT LONG** AMI SUZUKI SONY
14	7	**SNOW DROP** L'ARC-EN-CIEL KI/OON /SONY
15	9	**THUNDERBIRD** T.M. REVOLUTION ANTINOS RECORDS
16	14	**PERFUME OF LOVE** GLOBE AVEX TRAX
17	13	**RELAX** BLACK BISCUITS BMG JAPAN
18	8	**FORBIDDEN LOVER** L'ARC-EN-CIEL KI/OON /SONY
19	16	**KIMI WO SAGASHITE** NEPTUNE TOY'S FACTORY
20	17	**SA YO NA RA** GLOBE AVEX TRAX
		ALBUMS
1	1	**YUMI MATSUTOYA NEUE MUSIK YUMI MATSUTOYA COMPLETE BEST VOLUME 1** TOSHIBA-EMI
2	NEW	**KOHMI HIROSE HIROSE KOHMI THE BEST LOVE WINTERS** VICTOR
3	3	**CELINE DION THESE ARE SPECIAL TIMES** EPIC
4	2	**SOUTHERN ALL STARS SAKURA** VICTOR
5	4	**NORIYUKA MAKIHARA LISTEN TO THE MUSIC** SONY
6	5	**U2 THE BEST OF 1980-1990/THE B-SIDES** MERCURY
7	9	**B'Z B'Z THE BEST TREASURE** ROOMS RECORDS
8	6	**MIYUKI NAKAJIMA DAIGINMAKU** PONY CANYON
9	11	**THE GARDENS A PLACE IN THE SUN** TOY'S FACTORY
10	8	**KIRORO NAGAI'AOA-KIRORONOMORI** VICTOR
11	14	**LAURYN HILL THE MISEDUCATION OF LAURYN HILL** SONY
12	7	**ALANIS MORISSETTE SUPPOSED FORMER INFATUATION JUNKIE** WARNER
13	18	**SOUNDTRACK RHYTHM AND POLICE** MERCURY
14	12	**OASIS THE MASTERPLAN** EPIC
15	15	**AEROSMITH A LITTLE SOUTH OF SANITY** UNIVERSAL VICTOR
16	NEW	**ROUAGE SOUP** MERCURY MUSIC
17	NEW	**YUMI ARAI TWINS SUPER BEST OF YUMI ARAI** ALFA MUSIC
18	NEW	**VARIOUS ARTISTS WE LOVE MICKEY HAPPY 70TH ANNIVERSARY** PONY CANYON
19	20	**VARIOUS ARTISTS DANCEMANIA EXTRA** TOSHIBA-EMI
20	17	**YO-YO MA YO-YO MA PLAYS PIAZZOLLA** SONY

GERMANY (Media Control) 12/01/98

THIS WEEK	LAST WEEK	SINGLES
1	1	**BELIEVE** CHER WEA
2	2	**FLUGZEUGE IM BAUCH** OLI P. HANSA/ARIOLA
3	4	**IF YOU BELIEVE** SASHA WEA
4	6	**THE POWER OF GOOD-BYE** MADONNA WEA
5	3	**NO MATTER WHAT** BOYZONE POLYDOR
6	11	**NARCOTIC** LIQUIDO VIRGIN
7	NEW	**HIJO DE LA LUNA** LOONA MOTOR MUSIC
8	5	**WE LIKE TO PARTY!** VENGABOYS MOTOR MUSIC
9	7	**ONCE UPON A TIME** DOWN LOW K-TOWN/SHIFT MUSIC/ZYX
10	8	**HOW DEEP IS YOUR LOVE** ORU HILL FEATURING REOMAN MERCURY
11	12	**LOROS OF THE BDAROS** GUANO APES SUPERSONIC/GUN/ARIOLA
12	NEW	**IMMORTALITY** CELINE DION COLUMBIA
13	13	**EGOIST** FALCO EMI
14	NEW	**GET FREAKY** MUSIC INSTRUCTOR FEATURING AB EASTWEST
15	NEW	**I'M YOUR ANGEL** CELINE DION & R. KELLY COLUMBIA
16	17	**9 P.M. (TILL I COME)** ATB MOTOR MUSIC
17	16	**WIEDER HIER** WESTERNHAGEN WEA
18	14	**NEXT NOVEMBER** SCYCS EDELPITCH/EDEL
19	19	**SWEETHEART** J.O & MARIAH CAREY COLUMBIA
20	15	**PROTECT YOUR MIND** DJ SAKIN & FRIENDS OVERDOSE/CLUB TUNES/INTERCORD
		ALBUMS
1	NEW	**METALLICA GARAGE INC** VERTIGO/MERCURY
2	1	**U2 THE BEST OF 1980-1990** ISLAND/MERCURY
3	3	**GEORGE MICHAEL LADIES & GENTLEMEN: THE BEST OF GEORGE MICHAEL** EPIC
4	2	**ALANIS MORISSETTE SUPPOSED FOMER INFATUATION JUNKIE** MAVERICK/WEA
5	7	**MADONNA RAY OF LIGHT** MAVERICK/WEA
6	4	**DIE ROTEN ROSEN WIR WARTEN AUF'S CHRISTKINO** EASTWEST
7	8	**CELINE DION THESE ARE SPECIAL TIMES** COLUMBIA
8	5	**BELIEVE CHER** WEA
9	6	**WESTERNHAGEN RADIO MARIA** WEA
10	11	**WHITNEY HOUSTON MY LOVE IS YOUR LOVE** ARIOLA
11	15	**MARIAH CAREY #1'S** COLUMBIA
12	12	**OLI P. MEIN TAG** ARIOLA
13	NEW	**WOLFGANG PETRY FREUDE** NA KLAR/ARIOLA
14	10	**JOE COCKER GREATEST HITS** EMI
15	17	**XAVIER NAIDOO NICHT VON DIESER WELT** 3P/EPIC
16	18	**WOLFGANG PETRY EINFACH GEIL!** ARIOLA
17	13	**THE KELLY FAMILY FROM THEIR HEARTS** EMI
18	19	**R.E.M. UP** WEA
19	19	**EROS RAMAZZOTTI EROS LIVE** DOD/ARIOLA
20	14	**SASHA DEDICATED TO ...** WEA

U.K. (Chart-Track) 11/30/98

THIS WEEK	LAST WEEK	SINGLES
1	1	**BELIEVE** CHER WEA
2	7	**I LOVE THE WAY YOU LOVE ME** BOYZONE POLYDOR
3	5	**UP AND DOWN** VENGABOYS POSITIVA
4	2	**HEARTBEAT/TRAGEDY** STEPS JIVE
5	4	**I'M YOUR ANGEL** CELINE DION & R. KELLY EPIC
6	3	**UNTIL THE TIME IS THROUGH** FIVE RCA
7	NEW	**MIAMI** WILL SMITH COLUMBIA
8	10	**MOVE MANIA** SASH! FEATURING SHANNON MULTIPLY
9	NEW	**THE POWER OF GOOD-BYE** MADONNA MAVERICK/WARNER BROS.
10	NEW	**WAR OF NERVES** ALL SAINTS LONDON
11	NEW	**SEARCHIN' MY SOUL** VONDA SHEPARD 550 MUSIC/EPIC
12	NEW	**THERE GOES THE NEIGHBORHOOD** SHERYL CROW A&M
13	8	**SO YOUNG** THE CORRS LAVA/ATLANTIC
14	6	**IF YOU BUY THIS RECORD** THE TAMPERER FEATURING MAYA JIVE
15	9	**I DON'T WANT TO MISS A THING** AEROSMITH COLUMBIA
16	11	**FROM THIS MOMENT ON** SHANIA TWAIN MERCURY
17	12	**WOULD YOU** TOUCH & GO V2
18	NEW	**BIG PANTY WOMAN** BAREFOOT MAN PLAZA
19	NEW	**TAKE THE LONG WAY HOME** FAITHLESS CHEEKY
20	NEW	**SENSUALITY** LOVESTATION FRESH
		ALBUMS
1	NEW	**VARIOUS ARTISTS NOW THAT'S WHAT I CALL MUSIC! 41** EMI/VIRGIN/POLYGRAM
2	1	**GEORGE MICHAEL LADIES & GENTLEMEN: THE BEST OF GEORGE MICHAEL** EPIC
3	3	**U2 THE BEST OF 1980-1990/THE B-SIDES** ISLAND
4	2	**ROBBIE WILLIAMS I'VE BEEN EXPECTING YOU** CHRYSALIS
5	5	**BEE GEES ONE NIGHT ONLY** POLYDOR
6	6	**THE CORRS TALK ON CORNERS** LAVA/ATLANTIC
7	8	**STEPS STEP ONE** JIVE
8	4	**CHARLOTTE CHURCH VOICE OF AN ANGEL** SONY CLASSICAL
9	7	**M-PEOPLE THE BEST OF M-PEOPLE** M-PEOPLE/BMG
10	13	**LADYSMITH BLACK MAMBAZO THE BEST OF—THE STAR & WISEMAN** POLYGRAM TV
11	RE	**BOYZONE WHERE WE BELONG** POLYDOR
12	19	**B*WITCHED B*WITCHED** EPIC
13	10	**PHIL COLLINS HITS** VIRGIN
14	17	**ALANIS MORISSETTE SUPPOSED FORMER INFATUATION JUNKIE** MAVERICK/WEA
15	RE	**CHER BELIEVE** WEA
16	14	**THE BEAUTIFUL SOUTH DUENCH** GO' DISCS/MERCURY
17	12	**MARIAH CAREY #1'S** COLUMBIA
18	NEW	**VARIOUS ARTISTS CHEF AID—THE SOUTH PARK ALBUM** AMERICAN
19	16	**VARIOUS ARTISTS MINISTRY OF SOUND—THE ANNUAL VI** MINISTRY OF SOUND
20	9	**VARIOUS ARTISTS HUGE HITS 1998** SONY/WARNER/BMG

FRANCE (SNEP/IFOP/Tite-Live) 12/01/98

THIS WEEK	LAST WEEK	SINGLES
1	1	**BELLE** DANIEL LAVOIE & GAROU & PATRICK FIORI POMME/SONY
2	2	**CHANTER POUR CEUX QUI SONT LOIN CHEZ EUX** LAAM DLA/EMI
3	6	**BELIEVE CHER** WEA
4	3	**I WANT TO SPEND MY LIFETIME LOVING YOU** TINA ARENA & MARC ANTHONY COLUMBIA
5	NEW	**5'IL SUFFISAIT D'AIMER CELINE DION** SONY
6	5	**OIS MOI FAUDEL** MERCURY
7	10	**ABDEL-KADER KHALED & TAHA & FAUDEL** BARCLAY/POLYGRAM
8	4	**CRUSH JENNIFER PAIGE** EDEL
9	11	**SI TU M'AIMES LARA FABIAN** POLYDOR
10	7	**SIMARIK TARKAN** PODIS/POLYGRAM
11	9	**BROTHER LOUIE '98 MODERN TALKING FEATURING ERIC SINGLETON** HANSA/ARIOLA/BMG
12	8	**THE BOY IS MINE BRANDY & MONICA** ATLANTIC/EASTWEST
13	12	**BYE BYE MENELIK** SMALL/SONY
14	15	**PANIQUE CELTIQUE MANAU** POLYDOR
15	14	**RESTER FEMME AXELLE RED** VIRGIN
16	20	**LAMRE AN DRO MATMATAH** THEMA/SONY
17	NEW	**LE TEMPS DES CATHEDRALES BRUNO PELLETIER** POMME/SONY
18	NEW	**WE LIKE TO PARTY! VENGABOYS** SCORPIO/POLYGRAM
19	13	**THIS IS HOW WE PARTY S.O.A.P.** TRISTAR/SONY
20	18	**C'EST BEAU LA VIE DOC GYNECO & BERNARD TAPIE** VIRGIN
		ALBUMS
1	NEW	**VARIOUS ARTISTS ENSEMBLE** V2/SONY
2	NEW	**JOHNNY HALLYDAY STADE DE FRANCE 1998** MERCURY
3	1	**SOUNDTRACK NOTRE DAME DE PARIS** POMME/SONY
4	4	**CELINE DION S'IL SUFFISAIT D'AIMER** COLUMBIA
5	11	**SOUNDTRACK NOTRE DAME DE PARIS (INTEGRAL)** POMME/SONY
6	3	**VARIOUS ARTISTS ENFOIRES EN COEUR** RESTO DU COEUR/WEA
7	2	**FLORENT PAGNY LIVE** MERCURY
8	5	**KHALEO & TAHA & FAUDEL 1 2 3 SOLEILS** BAR CLAY/POLYGRAM
9	NEW	**METALLICA GARAGE INC.** VERTIGO/MERCURY
10	9	**MANAU PANIQUE CELTIQUE** POLYDOR
11	7	**LOUISE ATTAQUE LOUISE ATTAQUE** ATMOSPHERIQUES/SONY
12	6	**WHITNEY HOUSTON MY LOVE IS YOUR LOVE** ARISTA
13	8	**ALANIS MORISSETTE SUPPOSED FORMER INFATUATION JUNKIE** MAVERICK/WEA
14	10	**ANDRE RIEU ROMANTIQUE** PHILIPS/POLYGRAM
15	14	**LARA FABIAN PURE** POLYDOR/POLYGRAM
16	16	**LARA FABIAN CARPE DIEM** POLYDOR/POLYGRAM
17	12	**CELINE DION, GLORIA ESTEFAN, ARETHA FRANKLIN, SHANIA TWAIN & MARIAH CAREY VH1 DIVAS LIVE** EPIC
18	RE	**JEAN JACQUES GOLDMAN EN PASSANT** COLUMBIA/SONY
19	13	**LAURYN HILL THE MISEDUCATION OF LAURYN HILL** SMALL/SONY
20	RE	**FLORENT PAGNY SAVOIR AIMER** MERCURY

CANADA (SoundScan) 12/12/98

THIS WEEK	LAST WEEK	SINGLES
1	3	**...BABY ONE MORE TIME** BRITNEY SPEARS JIVE/BMG
2	1	**CANDLE IN THE WIND 1997/SOMETHING ABOUT THE WAY YOU LOOK TONIGHT** ELTON JOHN MERCURY
3	2	**MUSIC SOUNDS BETTER WITH YOU** STARDUST ROULE/VIRGIN/EMI
4	5	**SOME KINDA WONDERFUL SKY** EMI
5	6	**BECAUSE OF YOU** 98 DEGREES MOTOWN
6	4	**SWEETEST THING** U2 ISLAND
7	7	**SWEETEST THING (PART 2)** U2 ISLAND
8	10	**THE BOY IS MINE BRANDY & MONICA** ATLANTIC/WARNER
9	9	**IF YOU COULD READ MY MIND** STARS ON 54: ULTRA NATE, AMBER, ANO JOCELYN ENRIDUEZ TOMMY BOY/WARNER
10	8	**THANK U ALANIS MORISSETTE** MAVERICK/WARNER
11	16	**LOVE LIKE THIS FAITH EVANS** ARISTA/BMG
12	RE	**CHRISTMAS EP ENYA** WERE UK
13	13	**STICK TO YOUR VISION MAESTRO FRESH WES** ATTIC/UNIVERSAL
14	12	**THE POWER OF GOOD-BYE MADONNA** MAVERICK/WARNER
15	11	**ONLY WHEN I LOSE MYSELF DEPECHE MODE** MUTE/REPRISE/WARNER
16	18	**HOW DEEP IS YOUR LOVE DRU HILL** UNIVERSITY/ISLAND
17	17	**MY FAVORITE MISTAKE SHERYL CROW** A&M
18	14	**THE FIRST NIGHT MONICA** ARISTA/BMG
15	NEW	**PEACE ON EARTH/LITTLE DRUMMER BOY DAVID BOWIE & BING CROSBY** RCA
20	RE	**ONE WEEK BARENAKED LADIES** REPRISE/WARNER
		ALBUMS
1	3	**CELINE DION THESE ARE SPECIAL TIMES** 550 MUSIC/SONY
2	2	**VARIOUS ARTISTS MUCHOANCE 1999** BMG
3	NEW	**METALLICA GARAGE INC** ELEKTRA/WEA
4	1	**GARTH BROOKS DOUBLE LIVE** EMI
5	4	**THE OFFSPRING AMERICANA** COLUMBIA/SONY
6	8	**U2 THE BEST OF 1980-1990** ISLAND
7	NEW	**PEARL JAM LIVE ON TWO LEGS** EPIC/SONY
8	6	**JEWEL SPIRIT** ATLANTIC/WARNER
9	7	**ALANIS MORISSETTE SUPPOSED FORMER INFATUATION JUNKIE** MAVERICK/WARNER
10	9	**SOUNDTRACK ARMAGEDDON** COLUMBIA/SONY
11	10	**PHIL COLLINS HITS** ATLANTIC/WARNER
12	12	**MARIAH CAREY # 1'S** COLUMBIA/SONY
13	NEW	**RZA RZA AS BOBBY DIGITAL** V2/BMG
14	NEW	**SOUNOTRACK CHEF AID—THE SOUTH PARK ALBUM** COLUMBIA/SONY
15	NEW	**JEAN LELOUP FOURMIS** SEL
16	14	**SPICE GIRLS SPICEWORLD** VIRGIN/EMI
17	16	**SHANIA TWAIN COME ON OVER** MERCURY
18	5	**METHOD MAN TICAL 2000: JUDGEMENT DAY** DEF JAM/MERCURY
19	11	**U2 THE BEST OF 1980-1990/THE B-SIDES** ISLAND
20	19	**GOO GOO DOLLS DIZZY UP THE GIRL** WARNER

NETHERLANDS (Stichting Mega Top 100) 12/05/98

THIS WEEK	LAST WEEK	SINGLES
1	1	**BOOM, BOOM, BOOM, BOOM!** VENGABOYS ZOMBA
2	4	**BIG BIG WORLD EMILIA** UNIVERSAL
3	2	**NO MATTER WHAT BOYZONE** POLYDOR
4	3	**ARE YOU THAT SOMEBODY?** AALIYAH WARNER
5	8	**BELIEVE CHER** WARNER
6	7	**HOW DEEP IS YOUR LOVE ORU HILL FEATURING REOMAN** MERCURY
7	5	**LA TRIBU DE DANA MANAU** POLYDOR
8	9	**MORE DAYS TO COME E-LIFE** SOUL RELATION/ZOMBA
9	11	**THE POWER OF GOOD-BYE MADONNA** MAVERICK/WARNER
10	6	**HOU ME VAST VOLUMIA!** BMG
11	12	**ALL 'BOUT THE MONEY MEJA** COLUMBIA
12	10	**VOORGOED BNN & FRIENOS** MERCURY
13	13	**2ELFS JE NAAM IS MOOI HENK WESTBROEK** MERCURY
14	NEW	**I'M YOUR ANGEL CELINE DION & R. KELLY** COLUMBIA
15	14	**CRUSH JENNIFER PAIGE** ROADRUNNER
16	17	**WOULD YOU TOUCH & GO** V2
17	16	**YAKALELO NOMADS** EPIC
18	NEW	**IF YOU BUY THIS RECORD THE TAMPERER FEATURING MAYA** ZOMBA
19	NEW	**TRUE TO YOUR HEART 98 DEGREES & STEVIE WONDER** POLYDOR
20	18	**WAT ZOU JE DOEN?** BLOF EMI
		ALBUMS
1	1	**U2 THE BEST OF 1980-1990** ISLAND/MERCURY
2	2	**BOYZONE WHERE WE BELONG** POLYDOR
3	3	**VOLUMIA! VOLUMIA!** BMG
4	4	**GEORGE MICHAEL LADIES & GENTLEMEN: THE BEST OF GEORGE MICHAEL** EPIC
5	5	**ALANIS MORISSETTE SUPPOSED FORMER INFATUATION JUNKIE** MAVERICK/WARNER
6	6	**VENGABOYS GREATEST HITS** ZOMBA
7	15	**KINOEREN VOOR KINDEREN 19** VIRGIN
8	8	**DIRE STRAITS SULTANS OF SWING—THE VERY BEST OF** MERCURY
9	7	**DE DIJK HET BESTE VAN** MERCURY
10	9	**PHIL COLLINS HITS** WARNER
11	NEW	**METALLICA GARAGE INC.** VERTIGO/MERCURY
12	13	**BZN A SYMPHONIC NIGHT II** MERCURY
13	12	**ILSE DELANGE WORLD OF HURT** WARNER
14	20	**MADONNA RAY OF LIGHT** MAVERICK/WARNER
15	11	**ANOUK TOGETHER ALONE** DINO MUSIC
16	19	**JEWEL SPIRIT** WARNER
17	16	**MARCO BORSATO DE BESTEMMING** POLYDOR
18	10	**R. KELLY R** JIVE/ZOMBA
19	NEW	**CELINE DION THESE ARE SPECIAL TIMES** COLUMBIA
20	17	**BLOF HELDER** EMI

AUSTRALIA (ARIA) 11/30/98

THIS WEEK	LAST WEEK	SINGLES
1	1	**CRUSH JENNIFER PAIGE** SHOCK
2	9	**PRETTY FLY (FOR A WHITE GUY) THE OFFSPRING** COLUMBIA
3	3	**IF YOU COULD READ MY MIND STARS ON 54: ULTRA NATE, AMBER & JOCELYN ENRIQUEZ** MUSHROOM/FESTIVAL
4	2	**ROLLERCOASTER B*WITCHED** EPIC
5	4	**FINALLY FOUND HONEYZ** 1ST AVENUE/MERCURY
6	6	**REOUNDANT/TIME OF YOUR LIFE (GOOD RIDDANCE) GREEN DAY** WEA
7	5	**FROM THIS MOMENT ON SHANIA TWAIN** MERCURY
8	7	**EVERYBODY GET UP FIVE** BMG
9	10	**MUSIC SOUNDS BETTER WITH YOU STARDUST** VIRGIN
10	8	**I DON'T WANT TO MISS A THING AEROSMITH** COLUMBIA
11	NEW	**NO MATTER WHAT BOYZONE** POLYDOR
12	NEW	**BELIEVE CHER** WEA
13	14	**HORNY MOUSSE T VS HOT 'N' JUICY** SHOCK
14	18	**SWAY BIC RUNGA** COLUMBIA
15	12	**VIVA FOREVER SPICE GIRLS** VIRGIN
16	NEW	**ONE WEEK BARENAKED LADIES** WEA
17	11	**TURN THE PAGE METALLICA** VERTIGO/POLYGRAM
18	RE	**PUSHING BUTTONS GRINSPOON** UNIVERSAL
19	15	**SWEETEST THING U2** ISLAND/POLYGRAM
20	16	**CAN'T GET ENOUGH OF YOU BABY SMASH MOUTH** EASTWEST
		ALBUMS
1	1	**U2 THE BEST OF 1980-1990** ISLAND/POLYGRAM
2	NEW	**METALLICA GARAGE INC** VERTIGO/POLYGRAM
3	NEW	**FARNHAM, WARLOW, NEWTON-JOHN HIGHLIGHTS FROM THE MAIN EVENT** BMG
4	NEW	**PEARL JAM LIVE ON TWO LEGS** EPIC
5	2	**GEORGE MICHAEL LADIES & GENTLEMEN THE BEST OF GEORGE MICHAEL** EPIC
6	3	**THE OFFSPRING AMERICANA** COLUMBIA
7	7	**VONDA SHEPARD SONGS FROM ALLY MCBEAL—TV SOUNDTRACK** EPIC
8	4	**ALANIS MORISSETTE SUPPOSED FORMER INFATUATION JUNKIE** WEA
9	5	**PHIL COLLINS HITS** WEA
10	8	**B*WITCHED B*WITCHED** EPIC
11	10	**SHANIA TWAIN COME ON OVER** MERCURY
12	12	**ANDREA BOCELLI ROMANZA** PHILIPS/MERCURY
13	9	**THE LIVING ENO THE LIVING ENO** EMI
14	13	**NATALIE IMBRUGLIA LEFT OF THE MIDDLE** BMG
15	15	**JEWEL SPIRIT** EASTWEST
16	14	**DIRE STRAITS SULTANS OF SWING—THE VERY BEST OF** VERTIGO/POLYGRAM
17	6	**MARIAH CAREY #1'S** COLUMBIA
18	16	**FIVE FIVE** BMG
19	RE	**GREEN DAY NIMROD** WEA
20	19	**CELINE DION, GLORIA ESTEFAN, ARETHA FRANKLIN, SHANIA TWAIN & MARIAH CAREY VH1 DIVAS LIVE** EPIC

ITALY (Musica e Dischi/FIMI) 11/30/98

THIS WEEK	LAST WEEK	SINGLES
1	1	**IRIS GOO GOO DOLLS** REPRISE/WEA
2	8	**BELIEVE CHER** WEA
3	2	**I DON'T WANT TO MISS A THING AEROSMITH** COLUMBIA
4	4	**READY OR NOT OJ DADO & SIMONE JAY** TIME
5	9	**CRUSH JENNIFER PAIGE** EDEL/CLUB TOOLS
6	10	**KING OF MY CASTLE WAMDUE PROJECT** AIRPLANE /LEVEL ONE
7	7	**SOLO UNA VOLTA ALEX BRITTI** DO IT YOURSELF/UNIVERSAL
8	6	**SHOCK NEJA** NEW MUSIC/LUP
9	3	**OUTSIDE GEORGE MICHAEL** EPIC
10	5	**SWEETEST THING U2** ISLAND/MERCURY
11	14	**WE LIKE TO PARTY! VENGABOYS** TIME
12	12	**IF YOU BUY THIS RECORD THE TAMPERER FEATURING MAYA** TIME
13	11	**IF WE TRY KAREN RAMIREZ** LEVEL ONE/UNIVERSAL
14	18	**THE POWER OF GOOD-BYE MADONNA** MAVERICK/WEA
15	13	**THANK U ALANIS MORISSETTE** MAVERICK/WEA
16	15	**MOVE MANIA SASH! FEATURING SHANNON** X-IT/NO COLORS/FMA
17	NEW	**GOD IS A DJ FAITHLESS** V2
18	RE	**LOVE SONG X-TREME** EMI/DANCE FACTORY
19	RE	**CUBA LIBRE GG O'AG** MEDIA/BXR
20	20	**SAY IT ONCE ULTRA** EASTWEST
		ALBUMS
1	2	**ZUCCHERO BLUE SUGAR** POLYDOR
2	1	**U2 THE BEST OF 1980-1990/THE B-SIDES** ISLAND/MERCURY
3	3	**GEORGE MICHAEL LADIES & GENTLEMEN: THE BEST OF GEORGE MICHAEL** EPIC
4	5	**ALANIS MORISSETTE SUPPOSED FORMER INFATUATION JUNKIE** MAVERICK/WEA
5	6	**DIRE STRAITS SULTANS OF SWING—THE VERY BEST OF** MERCURY
6	7	**U2 THE BEST OF 1980-1990** ISLAND/MERCURY
7	8	**RENATO ZERO AMORE OOPO AMORE** FONOPOLI/EPIC
8	4	**R.E.M. UP** WEA
9	NEW	**MARIAH CAREY #1'S** COLUMBIA
10	9	**WHITNEY HOUSTON MY LOVE IS YOUR LOVE** ARISTA/BMG
11	RE	**DEPECHE MODE THE SINGLES 86-98** MUTE RECORDS/BMG
12	11	**VASCO ROSSI CANZONI PER ME** EMI
13	15	**CELINE DION, GLORIA ESTEFAN, ARETHA FRANKLIN, SHANIA TWAIN & MARIAH CAREY VH1 DIVAS LIVE** EPIC
14	NEW	**RAF LA PROVA COD/WARNER**
15	NEW	**CELINE DION THESE ARE SPECIAL TIMES** COLUMBIA
16	NEW	**MINA CELENTANO MINO CELENTANO** RTI
17	12	**PHIL COLLINS HITS** WEA
18	14	**883 GLIANNI** FRI/RTI
19	19	**PAVAROTTI & FRIENDS VOLUME 5—FOR THE CHILDREN OF LIBERIA** DECCA/POLYGRAM
20	NEW	**CHER BELIEVE** WEA

Hits Of The World is compiled at Billboard/London by Dominic Pride, Alison Smith and Ben Robards. Contact 44-171-323-6686, fax 44-171-323-2314/2316.

NEW = New Entry RE = Re-Entry

HITS OF THE WORLD
CONTINUED

EUROCHART 12/12/98
MUSIC & MEDIA

THIS WEEK	LAST WEEK	
		SINGLES
1	1	**BELIEVE** CHER WEA
2	NEW	**THE POWER OF GOOD-BYE** MADONNA MAVERICK/WARNER BROTHERS
3	2	**ND MATTER WHAT** BOYZONE POLYDOR
4	4	**FLUGZEUGE IM BAUCN** OLI P. HANSA/BMG
S	6	**I'M YOUR ANGEL** CELINE OION & R. KELLY EPIC
6	3	**I DON'T WANT TO MISS A TNING** AEROSMITH COLUMBIA
7	NEW	**I LOVE THE WAY YOU LOVE ME** BOYZONE POLYDOR
8	NEW	**BIG BIG WORLD** EMILIA RODEO/UNIVERSAL
9	8	**BELLE** DANIEL LAVOIE & GAROU & PATRICK FIORI POMME/SONY/UNIVERSAL
10	NEW	**UP AND DOWN** VENGABOYS VIOLENT/JIVE
		ALBUMS
1	1	**U2** THE BEST OF 1980-1990/TNE B-SIDES ISLAND
2	2	**GEORGE MICHAEL** LADIES & GENTLEMEN: THE BEST OF GEORGE MICHAEL EPIC
3	3	**ALANIS MORISSETTE** SUPPOSED FORMER INFATUATION JUNKIE MAVERICK/WARNER
4	NEW	**METALLICA** GARAGE INC. VERTIGO
5	4	**DIRE STRAITS** SULTANS OF SWING—THE VERY BEST OF VERTIGO
8	NEW	**MARIAH CAREY** #1'S COLUMBIA
7	5	**PHIL COLLINS** HITS VIRGIN/WEA
8	9	**CELINE DION** THESE ARE SPECIAL TIMES VIRGIN
9	8	**WHITNEY HOUSTON** MY LOVE IS YOUR LOVE ARISTA
10	6	**R.E.M.** UP WARNER

SPAIN (AFYVE/ALEF MB) 11/23/98

THIS WEEK	LAST WEEK	
		SINGLES
1	1	**BELIEVE** CHER WARNER
2	NEW	**THE POWER OF GOODBYE** MADONNA WARNER
3	4	**ZAPATERD** MANOLO GARCIA ARIOLA
4	3	**CUBA LIBRE** GLORIA ESTEFAN EPIC
5	2	**OUTSIDE** GEORGE MICHAEL EPIC
6	NEW	**PARAMILITAR** SKA-P RCA
7	B	**CIEGA SORDOMUDA** SHAKIRA DINGER/COLUMBIA
8	9	**LIFE DES'REE** EPIC
9	5	**SWEETEST THING** U2 MERCURY/ISLAND
10	6	**OLE REMIXES** AZUCAR MORENO EPIC
		ALBUMS
1	1	**ROSANA** LUNA NUEVA UNIVERSAL
2	2	**U2** THE BEST OF 1980-1990 ISLAND/MERCURY
3	3	**JULID IGLESIAS** MI VIOA—GRANDES EXITOS COLUMBIA
4	5	**GEORGE MICNAEL** LAOIES & GENTLEMEN: THE BEST OF GEORGE MICHAEL EPIC
5	NEW	**MARIAH CAREY #1'S** COLUMBIA
6	4	**DIRE STRAITS** SULTANS OF SWING—THE VERY BEST OF MERCURY
7	9	**MIKE OLDFIELD** TUBULAR BELLS III WARNER
8	RE	**ANA BELEN** LORQUIANA—POEMAS DE F. GARCIA LORCA ARIOLA
9	6	**PHIL COLLINS** HITS WARNER
10	10	**ALANIS MORISSETTE** SUPPOSED FORMER INFATUATION JUNKIE WARNER

MALAYSIA (RIM) 12/01/98

THIS WEEK	LAST WEEK	
		ALBUMS
1	10	**MARIAH CAREY** #1'S SONY
2	4	**ALANIS MDRISSETTE** SUPPOSEO FORMER INFATUATION JUNKIE MAVERICK/WARNER
3	NEW	**U2** THE BEST OF 1980-1990 ISLAND/POLYGRAM
4	1	**VARIOUS ARTISTS** MAX 4 BMG/SONY/WARNER
5	NEW	**WHITNEY HOUSTON** MY LOVE IS YOUR LOVE BMG
8	9	**THE CORRS** TALK ON CORNERS WARNER
7	5	**DEEP PURPLE** THE VERY BEST OF DEEP PURPLE EMI
8	NEW	**SO WING HONG** DON'T ENJOY MYSELF POLYGRAM
9	NEW	**DICK & COWBDY** THE ROAR WHAT'S MUSIC
10	NEW	**SHERRY CHANG HUI MEI** HOLDING HANOS FORWARD MUSIC

PORTUGAL (Portugal/AFP) 11/30/98

THIS WEEK	LAST WEEK	
		ALBUMS
1	1	**U2** THE BEST OF 1980-1990 ISLAND/POLYGRAM
2	2	**SILENCE 4** SILENCE BECOMES IT POLYDOR/POLYGRAM
3	3	**DANIELA MERCURY** ELETRICA EPIC/SONY
4	NEW	**METALLICA** GARAGE INC MERCURY/POLYGRAM
5	4	**DIRE STRAITS** SULTANS OF SWING—THE VERY BEST OF MERCURY/POLYGRAM
8	7	**PHIL COLLINS** HITS WARNER
7	6	**THE BEE GEES** LIVE—ONE NIGHT ONLY POLYGRAM
8	B	**GEORGE MICHAEL** LADIES & GENTLEMEN: THE BEST OF GEORGE MICHAEL EPIC/SONY
9	5	**NETINHO** AO VIVO MERCURY/POLYGRAM
10	NEW	**PEARL JAM** LIVE ON TWO LEGS EPIC/SONY

SWEDEN (GLF) 11/26/98

THIS WEEK	LAST WEEK	
		SINGLES
1	1	**HERE I GO AGAIN** E-TYPE STOCKHOLM
2	2	**BELIEVE** CHER WEA/WARNER
3	9	**NEVER HAD IT SO GOOO** TAKE 5 EDEL
4	5	**S.O.S. (THE TIGER TOOK MY FAMILY)** DR. BOMBAY RED STRIPE/WEA/WARNER
5	4	**NO MATTER WHAT** BOYZONE POLYDOR/POLYGRAM
6	6	**EVERYBDDY GET UP** FIVE RCA/BMG
7	10	**FINALLY FOUND** NONEYZ MERCURY/POLYGRAM
B	NEW	**MADONNA** THE POWER OF GOOD-BYE MAVERICK/WARNER
9	B	**GIVE IT UP** GRAAF RCA/BMG
10	NEW	**BLUE ANGELS** PRAS COLUMBIA/SONY
		ALBUMS
1	1	**VONDA SHEPARD** SONGS FROM ALLY MCBEAL (TV SOUNDTRACK) EPIC/SONY
2	S	**GEDRGE MICHAEL** LAOIES & GENTLEMEN: THE BEST OF GEORGE MICHAEL EPIC/SONY
3	4	**VARIDUS ARTISTS** FRAN WATERLOO TILL DUVEMALA SONY
4	3	**ALANIS MORISSETTE** SUPPOSEO FORMER INFATUATION JUNKIE MAVERICK/WARNER
5	2	**U2** THE BEST OF 1980-1990/B-SIOES ISLAND
6	RE	**BO KASPERS ORKESTER** I CENTRUM COLUMBIA/SONY
7	9	**DIRE STRAITS** SULTANS OF SWING—THE VERY BEST OF MERCURY
B	NEW	**SARAH BRIGHTMAN** EDEN WARNER
9	B	**U2** THE BEST OF 1980-1990 ISLAND/POLYGRAM
10	6	**CARDIGANS** GRAN TURISMO TRAMPOLINE/STOCKHOLM

DENMARK (IFPI/Nielsen Marketing Research) 11/30/98

THIS WEEK	LAST WEEK	
		SINGLES
1	1	**BELIEVE** CHER WARNER
2	2	**BIG BIG WORLD** EMILIA UNIVERSAL
3	3	**NO MATTER WHAT** BOYZONE POLYGRAM
4	4	**KALINKA** INFERNAL FLEXIEMI-MEDLEY
5	NEW	**HERE I GO AGAIN** E-TYPE STOCKHOLM/POLYGRAM
6	NEW	**TARZAN AND JANE** TOY-BOX EDEL
7	5	**BELIEVE** ANTILOOP POLYGRAM
8	8	**PARADOXX** 666 REMIXED
9	NEW	**IF YOU BUY THIS RECORD** THE TAMPERER FEATURING MAYA VIRGIN
10	7	**GOD IS A DJ** FAITHLESS SCANDINAVIAN
		ALBUMS
1	1	**GEORGE MICNAEL** LAOIES & GENTLEMEN. THE BEST OF GEORGE MICHAEL SONY
2	2	**BDYZONE** WHERE WE BELONG POLYGRAM
3	3	**U2** THE BEST OF 1980-1990 ISLAND/POLYGRAM
4	RE	**MAGGIE REILLY** THE BEST OF MAGGIE REILLY CMC
5	4	**KIM LARSEN** LOFT UNDER VINGERNE EMI-MEDLEY
6	9	**L. RON HARALD** PORNOGANGSTER EMI-MEDLEY
7	7	**CARTOONS** TOONAGE FLEXIEMI-MEDLEY
8	NEW	**D.A.D** PSYCHOPATICO EMI MEDLEY
9	NEW	**JOE COCKER** GREATEST HITS CMC
10	NEW	**CHER** BELIEVE WARNER

NORWAY (Verdens Gang Norway) 12/01/98

THIS WEEK	LAST WEEK	
		SINGLES
1	1	**BIG BIG WORLD** EMILIA UNIVERSAL
2	3	**BELIEVE** CHER WEA/WARNER
3	2	**UNFORGIVABLE SINNER** LENE MARLIN VIRGIN
4	4	**HERE I GO AGAIN** E-TYPE STOCKHOLM/POLYGRAM
5	6	**THANK U** ALANIS MORISSETTE MAVERICK/WARNER
6	10	**S.D.S. (THE TIGER TOOK MY FAMILY)** DR. BOMBAY WEA/WARNER
7	5	**YOU** LA CREAM CNR/ARCADE
8	9	**BELIEVE** ANTILOOP STOCKHOLM/POLYGRAM
9	NEW	**ALEX ROSEN** BOBBY BROWN SONET/POLYGRAM
10	NEW	**WOULD YDU** TOUCH & GO V2/MNW
		ALBUMS
1	NEW	**METALLICA** GARAGE INC. VERTIGO/POLYGRAM
2	1	**ALANIS MORISSETTE** SUPPOSEO FORMER INFATUATION JUNKIE MAVERICK/WARNER
3	2	**GEORGE MICHAEL** LADIES & GENTLEMEN: THE BEST OF GEORGE MICHAEL EPIC/SONY
4	B	**EMILIA** BIG BIG WORLD UNIVERSAL
5	4	**U2** THE BEST OF 1980-1990 ISLAND/POLYGRAM
6	NEW	**OSLO GOSPEL CHOIR** JULENATT STAGEWAY/BMG
7	5	**WHITNEY HDUSTDN** MY LOVE IS YOUR LOVE ARISTA/BMG
B	NEW	**MARIAH CAREY** #1'S COLUMBIA/SONY
9	NEW	**ARVE TELLEFSEN** STILLE NATT COLUMBIA/SONY
10	3	**DIRE STRAITS** SULTANS OF SWING—THE VERY BEST OF VERTIGO/POLYGRAM

FINLAND (Radiomafia/IFPI Finland) 11/29/98

THIS WEEK	LAST WEEK	
		SINGLES
1	1	**HERE I GO AGAIN** E-TYPE STOCKHOLM/POLYGRAM
2	2	**PAKKO PAASTA POIS** TEHOSEKOITIN LEVY-YHTIO
3	3	**TEIT MEISTA KAUNIIN** APULANTA LEVY-YHTIO
4	NEW	**THE POWER OF GOOD-BYE** MADONNA MAVERICK/WARNER
5	4	**LIQUID** RASMUS EVIDENCE/WARNER
6	7	**BELIEVE** CHER WARNER
7	NEW	**TURN THE PAGE** METALLICA VERTIGO/POLYGRAM
8	6	**PILLITA ELLI PILLITA** TEHOSEKOTIN LEVY-YHTIO
9	5	**HAKKISEN MIKA** T.H. AHO & MIKA SUNDQVIST AXR/AUDIOVOX
10	8	**MAIMI** WILL SMITH COLUMBIA/SONY
		ALBUMS
1	NEW	**METALLICA** GARAGE INC. VERTIGO/POLYGRAM
2	2	**DIRE STRAITS** SULTANS OF SWING—THE VERY BEST OF VERTIGO/POLYGRAM
3	3	**U2** THE BEST OF 1980-1990 ISLAND/POLYGRAM
4	1	**APULANTA** AIVAN KUIN KAIKKI MUUTKIN LEVY-YHTIO
5	4	**JARI SILLANPAA** VARASTETUT HELMET VEIJARITUOTANTO/UNIVERSAL
6	10	**DR. BOMBAY** RICE & CURRY WARNER
7	7	**MARITA TAAVITSAINEN** SALAINEN PUUTARNA SONET/POLYGRAM
B	5	**KOLMAS NAINEN** URA SONET/POLYGRAM
9	NEW	**MIKKO KUUSTONEN** LAULUJA LINNUNRADEN LAIDALTA—PARHAAT 1991-1998 COLUMBIA/SONY
10	NEW	**GEDRGE MICHAEL** LAOIES & GENTLEMEN: THE BEST OF GEORGE MICHAEL EPIC/SONY

GLOBAL MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DOMINIC PRIDE

THE PRINCE of Turkish pop, **Tarkan** (Global Music Pulse, Nov. 21), is in trouble with Turkey's military, which called up the 26-year-old heartthrob Nov. 27, just as his international career was starting to take off.


TARKAN

Tarkan has struck a deal with Atlantic Records for an English-language album, but authorities are not seeing that contract as a reason not to sign him up. In October, Tarkan went top five in France with his single "Simarik" (Mischievous). His lawyer, **Süheyl Atay**, says that the single has sold more than 300,000 units for PolyGram France so far and that his album "Tarkan" has sold more than 50,000 units there. Atay says that Tarkan made contracts for a European tour and supporting performances for releases in other European countries on the strength of a promise from a minister that he would be spared national service.

ADRIAN HIGGS

LUNETIC, a quartet of spunky young Czechs heavily influenced by **Take That**, have become the first Czech band to garner a manic fan base. Police were called in recently to restrain hundreds of screaming young female fans gathered to glimpse their idols at a downtown Prague record store, where the group collected gold awards (for sales exceeding 25,000 units) for its debut album, "Cik Cak," released mid-July. **Lunetic** started out two years ago singing pop songs in English, but a recent switch to Czech lyrics has paid off handsomely. The group's label, PolyGram, is so confident of its pull that its follow-up album, slated for a pre-Christmas release, is already called "The Platinum Version."

MICHELE LEGGE

CLASSICAL PIANIST David Helfgott has cut a track with Australian Murmur/Sony act **silverchair**, reveals the act's guitarist, **Daniel Johns**. Helfgott, the inspiration behind the Academy Award-winning movie "Shine," was approached after the band decided its six-minute song "Emotion Sickness" needed a "manic kind of piano part," says Johns. The collaborstion took place at Festival Studios in Sydney in late August. "David was great," recounts Johns. "It was the first time he'd ever played on a song that wasn't really classical, so it was an interesting experience for all of us." The track is featured on the band's upcoming album, due in March. Meantime, Murmur is planning a special-achievement award for silverchair's sales of 1 million units in its home market. Globally, its two albums have sold 4.5 million, says the label.


JOHNS & HELFGOTT

CHRISTIE ELIEZER

SOUTH KOREAN label King Records recently marked its change of name to SynNara Music with two compilation projects. The first, "Retrospection," features tracks by late artists such as **Kim Hyun-Shik** and **Yoo Jae-Ha**, while the second is a 10-album series simply titled "Best Songs Of The Past 30 Years." Each album in the series has a different theme, such as "Love," "Summer," or "Youth." So far, seven albums in the series have been released, with total sales of 100,000 units, says the label. "Looking back over the past 30 years is important in Korean pop music history," says pop music columnist **Gu Ja-Hyoung**, who supervised the project. "Korean pop was reborn in 1968, when **Han Dae-Soo**, a **Bob Dylan**-influenced folk artist, returned from New York. Han was the first to deliver songs with social messages and vision. It was a historic moment, and it's still going on."

CHO HYUN-JIN

AMONG THE FAVORITES to scoop the U.K.'s coveted No. 1 Christmas single are the **MOBO Allstars**, who add an R&B spin to this British obsession with the Monday (7) release of a **D'Influence**-produced cover of "Ain't No Stoppin' Us Now" on the PolyGram-TV label. The all-star group is made up of nearly 40 acts, including **Cleopatra**, **Shola Ama**, **Des'ree**, **Conner Reeves**, **Roachford**, **Damage**, **Another Level**, **Beverley Knight**, **Glamma Kid**, and **Lynden David Hall**; the single's proceeds go to a local sickle cell disease charity.

KWAKU

RENATO ZERO is underlining his continuing influence on Italian music with his latest album, "Amore Dopo Amore" (Love After Love). **Zero**, an innovator in adapting traditional Italian songs to modern contexts since the late 1970s, has recently completed a sold-out 30-date tour. His album, released in April, has spent 34 weeks on the FIMI/Nielsen album charts and is rising again; this week it is up to No. 7. During a period of major new releases, it has gone six times platinum (600,000 copies). Produced by **Phil Palmer** and released on Zero's own label, Fonopoli, it chronicles his diverse loves of his friends, music, and the idiosyncrasies of his home country.


ZERO

MARK DEZZANI

SWEDISH HARDCORE rock band **Wade** will remix its latest single, "Elvis," for a yet-undisclosed U.S. release date by Interscope. The original version contained a guitar solo that borrowed portions of **Elvis Presley**'s "Love Me Tender." The single will be remixed by **Jack Joseph Puig** (**Black Crowes**, **Son Volt**, **Semisonic**). The producer is **Mark Trombolino**, who recently produced **Blink 182**. Wade opened for **Goldfinger** Nov. 6 in Los Angeles. More U.S. gigs are to be announced.

ANDERS LUNDQUIST

AQUA MAKES SPLASH AT CHANNEL V

(Continued from page 51)

of sales, there has been some impact, as we saw for our artist Lucky Ali in 1996. With Silk Route it's going to be interesting, as they have garnered more recognition than sales since their album launched last year."

The awards were broadcast in edited form on Nov. 22 on Channel V's Southern beam, which covers Southeast Asia and the Middle East. The slickly packaged three-hour show was marked by blistering sets by domestic talent like *bhangra* superstar Daler Mehndi and international band Def Leppard, which won a Lifetime Achievement Award. Says Eric K. Leddel, director of artist development, international repertoire, at PolyGram Far East, "The awards definitely help in promoting international talent in this market by extending their presence."

EMI/Virgin showcased boy band 911, which won for best international newcomer. The major's biggest success on the subcontinent, Pakistan's Junoon, reinforced its presence by winning best international group, thanks to its crossover album "Azadi" (Freedom). Said Junoon manager Sheriyar Ahmed, "I am sure Junoon's performance at the awards will help the rerelease of the band's previous album, 'Inquilaab' [Revolution], for which a video is also out."

Though the awards have become important enough to be covered by most major media outlets in India, their sales impact, according to Fuller, still needs more promotional effort. "On our part, Channel V is all behind Talvin Singh very strongly, even though not all his stuff is commercial. But it is really exciting. I am hoping for the same success with Talvin as we saw with [Danish rockers] Michael Learns To Rock last year."

PolyGram's Lazarus echoes that confidence, since Singh's debut album, "OK" (Island), has just bowed in the region (Billboard, Nov. 21).

For the future, the industry would like to see the IMI-controlled nominations process, which covers 22 categories, to aim for more credibility. Said Fuller, "I don't think the nominations process is fair, and there are companies like Virgin and Sony which are not necessarily core members of IMI in the final decision-making process. I am wondering next year if all the awards can follow a viewer's choice system [like the award won this year by film music producer A.R. Rahman]. I mean, the Brits have refined their nomination process after many years, so we have just begun."

BMG's Thomas added, "Sometimes IMI follows an internal voting process if there is a deadlock. But this definitely needs improvement."

Fuller sees Channel V being more active in the nomination process next year. As for the majors getting active in the region, he said, "I would like them to stick their hands up in the air and say, 'Let's do something extraordinary,' like PolyGram did this year with Sting and Shiamak and Talvin."

The IMI is responsible for the nominations, which are made by core members representing all major Indian music companies. The Channel V Awards are the only awards that are not heavily influenced by film soundtracks. Fuller said that a change in the way nominations are decided will be announced "in the next four months or so," with Channel V playing a more active role in the selection procedure.

Royalties Surpass Estimates

JASRAC Collections Lifted By Karaoke Payments

TOKYO—JASRAC's collections for the April-September first half of the current fiscal year rose by an unexpectedly large 13.2% to 47.3 billion yen ($348.5 million).

The increase was largely due to the collection of performance fees from online karaoke service operators, which began making regular payments to the society earlier this year. Online karaoke collections totaled 2.3 billion yen ($17.2 million), up 4.2% over JASRAC's estimate.

Performance fees totaled 16.3 billion yen ($120.1 million), up 14.5% over the first half of 1997, while mechanical collections were worth 24.7 billion yen ($182 million), up 3.5%. Rental income was down 0.6% to 2.4 billion yen ($17.7 million), while fees collected from manufacturers of digital recording hardware and software rose 44.3% to 260 million yen ($1.9 million), mainly due to the steadily increasing popularity of the MiniDisc format in Japan.

STEVE McCLURE

JASRAC TACKLES ONLINE PROBLEM

(Continued from page 50)

against offering illegal downloadable music files. Meanwhile, discussions are continuing between Japan's Cultural Affairs Agency, which oversees intellectual property issues, and Music Copyright Agency (MCA), a recently established company that earlier this year applied to the agency for a license to collect and distribute royalty payments for such new media as CD-ROM, DVD, and the Internet. MCA says it aims to give multimedia rights holders more choice in how royalties are set and collected.

The agency was originally scheduled to announce its decision in early July. If MCA is granted a license, it would mark the end of JASRAC's decades-old monopoly on collection and distribution of music copyright royalties.

Cape Breton Act Fiddles With Baroque

BY LARRY LeBLANC

TORONTO—Despite its classical-music lineup of harpsichord, hite, fiddle, and guitars, Puirt A Baroque's third album, "Return Of The Wanderer," keeps alive the spirit of traditional Cape Breton-styled fiddling music while offering a new twist on Baroque music.

The album was released by Toronto-based Marquis Classics Oct. 13 in the U.S. and Nov. 3 in Canada. Marquis Classics is distributed here by EMI Music Canada and by Portland, Ore.-based Allegro Corp. in the U.S.

Puirt A Baroque (pronounced "poorsht-a-ba-roke") combines Scottish-based traditional and Baroque styles. Its repertoire includes works by major Western classical composers, lesser-known Scottish classical composers, and traditional Scottish and Cape Breton composers.

"Puirt A Baroque is a look into the past of two musics played in Canada which have roots in 18th-century Scotland," says the quartet's leader, 32-year-old violinist David Greenberg. "One is the Baroque style with its refined dances and orchestral music; the other is wonderfully energetic Cape Breton fiddle music, particular to Canada."

FIDDLE PASSION

According to Greenberg, numerous composers in Scotland in the 18th century published fiddle tunes along with their classical pieces. Baroque and traditional fiddle music, he says, "certainly coincided in the same time period and with some of the same musicians and composers in Scotland. Collections of fiddle tunes by Robert Mackintosh, James Oswald, Daniel Dow, and the Gows, especially Neil and Nathaniel Gow, also had violin sonatas and minuets."

Greenberg professes an enormous passion for traditional Cape Breton fiddle music—with its Scots-Canadian repertoire of jigs, reels, strathspeys, and hornpipes—and particularly for the compositions of such revered Cape Breton composers as Mary MacDonald, Winston "Scotty" Fitzgerald, Doug McPhee, Marie MacLellan, and Dan Rory MacDonald.

"What's the enchantment of Cape Breton music?" asks Greenberg. "Above everything else, its listeners want to hear an individual play. The rich repertoire and stylistic expressiveness [of the music] lets each musician be truly unique. There's also an incredible momentum [in the reels and jigs], which makes you want to get up and dance. And the beautiful slow airs are played from the heart."

In 1994, Greenberg teamed up with guitarist/composer Scott Macmillan and harpsichordist David Sandall to form Puirt A Baroque. When Macmillan dropped out in 1997, he was replaced by Terry McKenna, who plays lute and Baroque, classical, and electric guitars. McKenna teaches lute and classical guitar at Wilfred Laurier University in Montreal. Joining in 1996 was singer/stepdancer Stephanie Conn, who has a master of arts degree in musicology from the University of



PUIRT A BAROQUE

Toronto and was a member of the Toronto-based Baroque orchestra and choir Tafelmusik from 1990-1998.

Puirt A Baroque's dazzling 1996 Marquis Classics' debut, "Bach Meets Cape Breton," was well-received in Canada, winning the best classical recording award at the East Coast Music Awards in 1997. The follow-up, "Kinloch's Fantasy: A Curious Collection Of Scottish Sonatas And Reels," released in 1997 by Marquis Classics, was also warmly received.

Produced by Paul Mills, "Return Of The Wanderer" is the group's first recording to feature Gaelic vocals by Conn. Additionally, the album features backup support from cellist Abby Newton, singer John Allen Cameron, guitarist Curly Boy Stubbs (aka Mills), and folklorist/fiddler/stepdancer Kate Dunlay, Greenberg's wife. Dunlay, who has a master's in folklore and ethnomusicology from Indiana University in Bloomington, Ind., penned the album's extensive liner notes.

"Puirt A Baroque has quite a following," says Bob Sagman, owner of the Song & Script music store here. "'Bach Meets Cape Breton' has sold the best, of course. This new album is very Celtic but is almost getting lost in the shuffle with all the product now out. Still, it's different [from Celtic and classical recordings]."

Citing sales of 10,000 units for each previous album in North America, Dinah Hoyle, VP of Marquis Classics, says the Toronto-based label markets Puirt A Baroque's recordings by targeting Celtic and classical buyers via press reviews, listings on the Internet, airplay on CBC-Radio in Canada, and airplay on NPR in the U.S.

"Some retailers think their albums should be in the Celtic section, while others think they should be in the classical section," she says. "Hopefully, enough people will ask for the [new] album that [the retail staff will] know where it is, wherever it is in a store."

MAKING A SWITCH

Born in Washington, D.C., and raised in Rockville, Md., Greenberg began playing violin at age 4, picking up tunes off records by Celtic-styled Quebec fiddler Jean Carignan and from a collection of Appalachian fiddle tunes his parents owned.

Greenberg's passion for Cape Breton music developed after he met Dunlay while studying for a bachelor of music degree in classical violin at Indiana University's Early Music Institute. Dunlay introduced him to the music of such Cape Breton fiddlers as Hugh "Buddy" MacMaster and Mary MacDonald. In his second year of undergraduate studies, Greenberg switched to studying Baroque and medieval violin.

"I had been very frustrated studying conventional classical violin," explains Greenberg. "If I had continued in that direction, I would have ended up being a [symphony] player, which would have been frustrating, because I tend to go for more of a wild kind of a sense of creativity."

Cape Breton's Scottish Roots

TORONTO—Relatively isolated from outside influences, Nova Scotia's Cape Breton region, which had steady immigration from Scotland between 1793 and the 1840s, remains the heartland of Scottish culture in Canada.

While many people associate the Cape Breton musical style with British traditional music, particularly Irish, it is not Irish-influenced, and it even differs significantly from what is generally found in present-day Scotland, although both cultures draw upon a common stock of tunes.

The Cape Breton style, notes David Greenberg, leader of Puirt A Baroque, draws on a Highland Scotland fiddling repertoire of airs, strathspeys, marches, jigs, reels, and hornpipes from the 18th and 19th centuries.

"Cape Breton music has almost a direct line from the Highlands of Scotland in the 18th century and the Highland clearances at the end of the 1800s and 1900s, when many Highland Scots came to Canada," Greenberg says.

A number of prominent Cape Breton fiddlers have recorded over the years for such labels as Decca, Celtic, Banff, and Rounder. They include such pioneers as Alcide Aucoin, Angus Chisholm, Donald Angus Beaton, Donald MacLellan, Dan J. Campbell, Winston "Scotty" Fitzgerald, Hugh "Buddy" MacMaster, Mary MacDonald, Hughie Macdonald, Howie MacDonald, Dan Rory MacDonald, Joe Cormier, Lee Cremo, and Margaret Chisholm.

In recent years, such fiddlers as Ashley MacIsaac, Natalie MacMaster, Kyle MacNeil (of the Barra MacNeils), J.P. Cormier, John Morris Rankin (of the Rankin Family), Jerry Holland, Dave MacIsaac, Carl McKenzie, and Winnie Chafe have been widely heard throughout Canada via their recordings.

Despite the significant number of recordings available, Greenberg says the largest source of Cape Breton music remains privately owned. "There's a huge body of home tapes, reel-to-reels, cassettes, even DAT tapes available," he says.

"However, people jealously guard their collections. They are generous only to people they deem to be deeply interested in [Cape Breton music]," he says. "You can learn so much more from those informal tapes [than recordings] because musicians are playing from the heart and not worrying about the odd scratch or forgetting a tune."

LARRY LeBLANC

SWEDEN

A STATE OF CONFIDENCE

A BILLBOARD SPOTLIGHT

BY KRISTINA ADOLFSSON

STOCKHOLM—When the Swedish music industry hosts the opening-night party of MIDEM next month, the event will be the crowning glory and final confirmation of a very good year.

"Everyone feels more confident, self-assured and more motivated," says Sanji Tandan, managing director of Warner Music Sweden. That spirit is due partly, of course, to a rise in sales over 1997 but also to the emergence of a new generation of music executives, a vastly improved appreciation by the Swedish government of the value of the Swedish music industry and the ongoing success of Swedish acts in the international arena.

The global legacy of Abba, Roxette and Ace Of Base is carried on now by the Cardigans (Mercury), Kent and Robyn (RCA), Drain STH (Enclave/Mercury), Eagle-Eye Cherry (Work Group/Epic), and Baxter and Lucy Nation (Maverick), to name just a few Swedish acts now active or under development in the U.S. market.

NOW'S THE TIME

"If there ever was a time to show the strength of the Swedish music industry, that time is now," says Stuart Ward, managing director of Export Music Sweden, a trade organization. "The international music industry is very well-aware of the number of artists we have been putting out there. This is the last chance before the year 2000 for our industry, in unison, to say 'Be part of it. This is just the beginning.'"

Figures from Export Music Sweden show that the value of music exported from Sweden came to approximately 2 billion kronor ($257 million) in 1997, an impressive feat from a country with fewer than 9 million inhabitants. In terms of the per-capita value of music exported, that places Sweden at the very top of the league.

"This is more than just export revenue—this changes the picture of Sweden both of home and abroad," says Ola Håkansson, founder and managing director of Stockholm Records (formerly known as the Stockholm Label Group). "It says that we are more than just vast forests, Iran are, gorgeous girls and suicides. We sing, we dance, and we have created an industry that is a source of much-needed new jobs."

This state of affairs has been duly noted by the Swedish government, particularly the Swedish minister of trade, Leif Pagrotsky, who has not only granted 500,000 kronor ($64,000) in support of the opening night of MIDEM but also awarded a prize to the Cardigans at this year's Swedish Grammy Awards for "excellent achievements for Swedish music export."

"It's not solely our traditional, basic industries that are successful abroad, but also the new and growing businesses," says Pagrotsky. "It's important to encourage this development. It means jobs and incomes in Sweden." The trade official cites the recognition of the MTV Music Awards in the U.S. of video director Jonas Åkerlunds for Madonna's "Ray Of Light" and Prodigy's "Smack My Bitch Up" as an example of related Swedish success "beyond the impressive music-export figures."



Robyn



Eagle-Eye Cherry



Kent

POP LEGACY

Another such example was work of talented producer and songwriter Dag Valle, also known as Denniz Pop, who died of cancer this past August. Pop was an immensely successful and well-liked producer with a host of best-selling credits to his name, most notably hits by Ace Of Base, the Backstreet Boys, early Dr. Alban, Five, Robyn, E-Type and 'N Sync.

"Denniz Pop's legacy to us is that he slammed up a window—that had previously only occasionally been ajar—wide open to the world," says Hasse Breitholz, managing director of BMG Ariola Sweden and VP of the Nordic region for BMG. "He was the first one who truly stood up for his love of pop. He had a 'we can do it' attitude that became contagious in the Swedish music industry as a whole. There is not an artist that comes to us who doesn't believe they will have an international career. He is very much a part of having instilled that sense of self-belief."

The achievements of Pop, his producing partner Max Martin and Malmö-based producer Tore Johansson, known for his work with the Cardigans and others, have also put Sweden on the map for international artists as a place to record. Paula Abdul, Bryan Adams and Boyzone are among those who cut tracks at Pop's Cheiron Studio. When Johansson produced Boss Hog in New York earlier this year, it was his first trip away from his successful Tambourine Studio. Johansson's home base in the south of Sweden also has drawn a number of Japanese artists in search of his signature analog sound.

SALES SURGE

After a downturn in domestic sales in 1995 and 1996 and a sluggish 1997, the first three quarters of 1998 saw a significant increase of 14.98% in the total volume of music sales, to 16.7 million units over the same period last year.

However, a slightly worrying part of the picture is the decrease in share of Swedish repertoire. "Swedish repertoire normally holds 30% of the market share," notes Anders Hjelmtorp, managing director of Virgin Sweden. "This year, it's been less than 24%. This might also be something of a coming trend."

Speculation about the cause of that drop ranges from a view that new albums from artists signed to Swedish labels have been overshadowed by cupboard-clearing catalog projects to the concern over breaking new records on tightly formatted commercial radio stations, many dominated by a classic-hit formula.

Another explanation is that an increasing number of Swedish artists are, in fact, signed to international labels based in the U.S. or Europe, including Ace Of Base, Whale, Neneh Cherry and the Wannadies.

"We are starting to see more and more active talent-scouting in Sweden from non-Swedish companies, with artists signing directly to both record deals and management deals in England and the U.S.," says Helen McLaughlin, managing director of V2 Scandinavia.

Among examples cited is the signing by Madonna's Maverick label

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SWEDEN

Acts To Watch

Who are the most promising acts in Swedish music at the moment? Billboard Scandinavia bureau chief Kai Lofthus surveys the scene.

Artist: **ANTILOOP** *Album*: **"LP"** *Label*: **Stockholm Records (PolyGram)** *Publishing*: **Stockholm Songs** *Management*: **Lifeline** *Booking Agent*: **EMA Telstar**

Antiloop is one of Stockholm Records' truly long-term acts. Its hit singles—"In My Mind," "Nowhere To Hide" and "Tresspasser"—and album, simply titled "LP," have broken across Europe country-by-country since being released in Sweden in early '97. The act won both a Swedish Dance Music award and a Swedish Grammy in 1997 and 1998. By spreading promotional efforts over a longer-than-usual period of time, the band has been able to focus its efforts more thoroughly in each market to build its profile. Antiloop's Robin Söderman and David Westerlund are also doing remixes for other artists, including Aqua and labelmate E-Type. A new, as-yet-untitled album is in production and due early next year.



Antiloop

Labelmates to watch: the Cardigans, the Kooks, E-Type, Fjeld, Richi M., Lucky People Center, Van, The Mole Session, Vacuum, Sazzy, Stakka Bo, Lok, Speaker, Playground international

Artist: **SOUNDTRACK OF OUR LIVES** *Album*: **"Extended Revelation (For The Psychic Weaklings Of The Western Civilization)"** *Label*: **Telegram (Warner Music)** *Publishing*: **Telegram Publishing/ MCA Music Publishing Scandinavia** *Management*: **Petri H. Lundén/Motor** *Booking Agent*: **The Agency, Geoff Mills**

Oasis' Noel Gallagher thinks "they're fucking top," but adds "shame they're from Sweden." U.K. music publications like *Mojo*, *Q*, *Melody Maker*, *NME* and *Vox* are equally enthusiastic about the Gothenburg-based band Soundtrack Of Our Lives. Its initial acclaim has come via heavy touring and the 1996 hit single "Instant Repeater '99," fetched from the 20-song CD "Welcome To The Infant Freebase" (released in 1996 via Coalition/Warner Music in the U.K.). The band has toured with Kula Shaker in the U.K. and has also opened for the Rolling Stones in Stockholm. Ebbot Lundberg is nearly as energetic onstage as Iggy Pop, and the music is often compared to that of both the Stooges and MC5. The follow-up album, "Extended Revelation," released earlier this year, is calmer than that, more in the vein of such progressive rockers as Yes and King Crimson.



Soundtrack Of Our Lives

Labelmates to watch: Dr. Bombay, Christian Falck, Selfish, Thirdimension, Papa Dee

Artist: **MEJA** *Album*: **"Seven Sisters"** *Label*: **Columbia Records (Sony Music)** *Publishing*: **MCA Music Scandinavia** *Management*: **Basic Music Management** *Booking Agent*: **Basic Music Management**

Meja got her breakthrough when anything blonde and beautiful from Scandinavia could make it in Asia, but the path for good-looking Swedish girls into that territory has lately become more narrow. Meja fends off that stereotypical image quite easily and retains her unique standing in Japan. Earlier this fall, she embarked on a sold-out, two-week tour there. Her 1995 debut album, "Meja," sold close to 1 million copies worldwide (with the majority of sales in Japan), and her 1998 follow-up, "Seven Sisters," has approached 800,000 copies (triple-platinum in Japan). The "Meja—Live In Japan" album has also been released there. However, the focus of promotional efforts now is turning more toward Europe—in the U.K., France, Holland and, particularly, Spain, where the single "Ali 'Bout The Monkey" has been an airplay hit.



Popsie

Labelmates to watch: Jennie Löefgren, Bo Kaspers Orkester, Ned, Honeypie, DeDe, Brainpool

Artist: **LISA EKDAHL & PETER NORDAHL TRIO** *Album*: **"Back To Earth"** *Label*: **RCA (BMG)** *Publishing*: **Various** *Management*: **none** *Booking Agent*: **Arletta Music Production**

In the Nordic region, Lisa Ekdahl has been best-known for cute singer/songwriter, troubadour-oriented pop tunes, but lately she has decided to take up her former jazz career. Next year, she will perform as a jazz-club songstress in the Dreamworks movie "Town & Country," which also stars Warren Beatty, Diane Keaton and Goldie Hawn. Before Ekdahl made her two pop records (one for EMI and one for BMG), she had already done a jazz album with the Peter Nordahl Trio, which sold more than 100,000 units worldwide, according to BMG Sweden. BMG has secured release commitments from the U.S. and Europe for early next year. Norway, Sweden, Denmark and France have already released the album.



Lisa Ekdahl & Peter Nordahl Trio

Labelmates to watch: Jennifer Brown, Kent, Robyn, Jay Jay Johanson, Barusta, Graaf, Christian Waltz

Artist: **EMILIA** *Album*: **"Big, Big World"** *Label*: **Rodeo Records/Universal Music** *Publishing*: **Anderson Songs** *Management*: **none** *Booking Agent*: **EMA Telstar**

With her debut single and album, both titled "Big, Big World," pop singer/songwriter Emilia is creating big, big excitement on the Swedish music scene, with executives at rival record companies lauding her. The 20-year-old daughter of a Swedish mother and Ethiopian father, Emilia formed a band while at the renowned Adolf Fredriks Music School in Stockholm. The group was signed to Rodeo Records, which subsequently struck a licensing deal for her solo debut with Universal. The single "Big, Big World" was co-written by Emilia and producer Lars "Yogi" Anderson (son of Abba collaborator Stikkan Anderson). The track hit No. 1 in Sweden, has sold more than 100,000 units and is gaining airplay across Europe. Emilia's album debuted last month at No. 14 and is set for U.S. release in early 1999.

Labelmates to watch: Basic Element, Sound Of R.E.L.S., Camelion

Artist: **KWAME** *Album*: **as-yet-untitled** *Label*: **V2** *Publishing*: **none** *Management*: **none** *Booking Agent*: **none**

An exceptional music experience lies ahead, as the Ghanese/British multi-instrumentalist artist Kwame prepares his debut album for V2's Swedish affiliate. The as-yet-untitled album is tentatively scheduled for release in March or April of next year, and an advance CD promises a mix of Nordic melancholy and African mysticism. Call it "melancholic soul" or perhaps "Nordic blues." The Nordic aspect has been provided by Carl Ljungström, a classically trained guitarist who has released a record of Bach interpretations on PolyGram's Stockholm Records. Kwame and Ljungström met through a mutual friend when the latter was studying at the Royal Academy Of Music in London. At that time, Kwame was playing bass in a heavy-metal band called Naked Truth.

Labelmates to watch: Psycore, Caroline Af Ugglas, Black Moses

Artist: **POPSIE** *Album*: **"Popsie"** *Label*: **EMI** *Publishing*: **EMI Music Publishing** *Management*: **none** *Booking Agent*: **EMA Telstar**

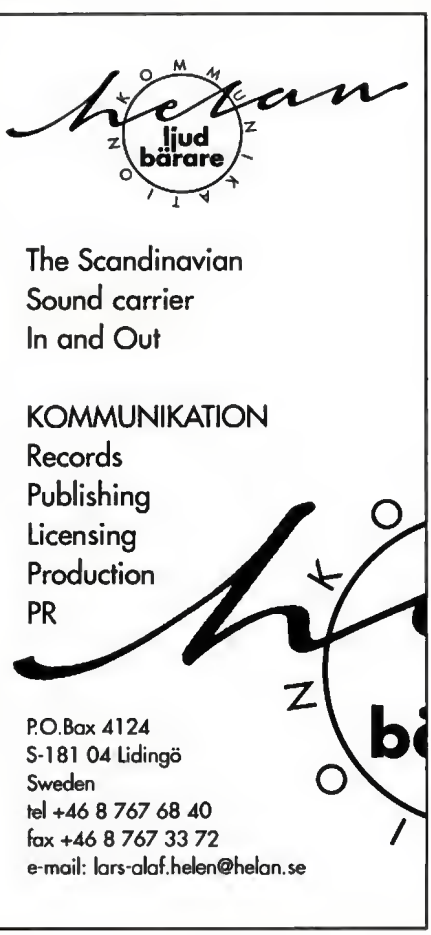
EMI Sweden, traditionally supreme in Swedish-language rock, has a new priority to follow in the footsteps of Roxette. The four-piece dance outfit Popsie was formed in 1996 by Zandra Petterson, Angelica Sanchez, Cecilia Lind and Katarina Sundqvist and secured a recording contract after approaching the label's longstanding, now retired, managing director Rolf Nygren. The group's members had previously made their mark as backing vocalists and stage dancers for acts like Dr. Alban and Basic Element. Their happy and energetic music, strongly centered around feminine issues, also makes it a good catch for MTV. As many as five videos from the debut album, released in May, have been made. The U.K., continental Europe, Asia, Australia and New Zealand are key territories for Popsie, according to EMI. A new album will be recorded next spring.

Labelmates to watch: Roxette

Artist: **BOSSON** *Album*: **as-yet-untitled** *Label*: **MNW Dance** *Publishing*: **MNW/Regatta** *Management*: **none** *Booking Agent*: **none**

Here is another dance act whose charisma and musicality manages to surpass many of the superficialities that traditionally characterize dance music. Staffan Olsson, 29, who goes by the name Bosson, hails from the same neighborhood south of Gothenburg as Ulf Ekberg (Ace Of Base) and could give acts like Backstreet Boys a good run for their money. His music is soul/R&B-spiced dance music. Bosson won a local talent contest in 1991 and was eligible to spend two days in a recording studio. He waited two years, joined a band called Elevate and, after recording a demo, landed a record contract with Virgin Records. Elevate released three CD singles and toured parts of Europe before Bosson decided to move on to a solo career with MNW.

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SIMPLY THE BEST OF SWEDEN

"The Monarch" - London

"- Close your eyes and you see stadia springing up out of the dust. You see tickets changing hands for a week's wages and fan conventions taking place every year in every continent. You see the next U2, the next Depeche Mode, the next R.E.M. And then you see sense, you see the first Kent. -"

Melody Maker Oct 3rd '98
Robin Bresnark



kent

ISOLA Released in Europe and in t he U.S.



JENNIFER Brown

VERA



Far from Jennifer Brown's previous material of smooth soul and r&b flavors, VERA heralds the arrival of another dimension to this artist. Jennifer steps out and to the left, co-writing all the songs on Vera with ***Billy Mann*** *(Chaka Kahn, Carole King, Boyzone)*

FIRST [illegible]e "TUESDAY AFTERNOON"
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Graaf Sisters

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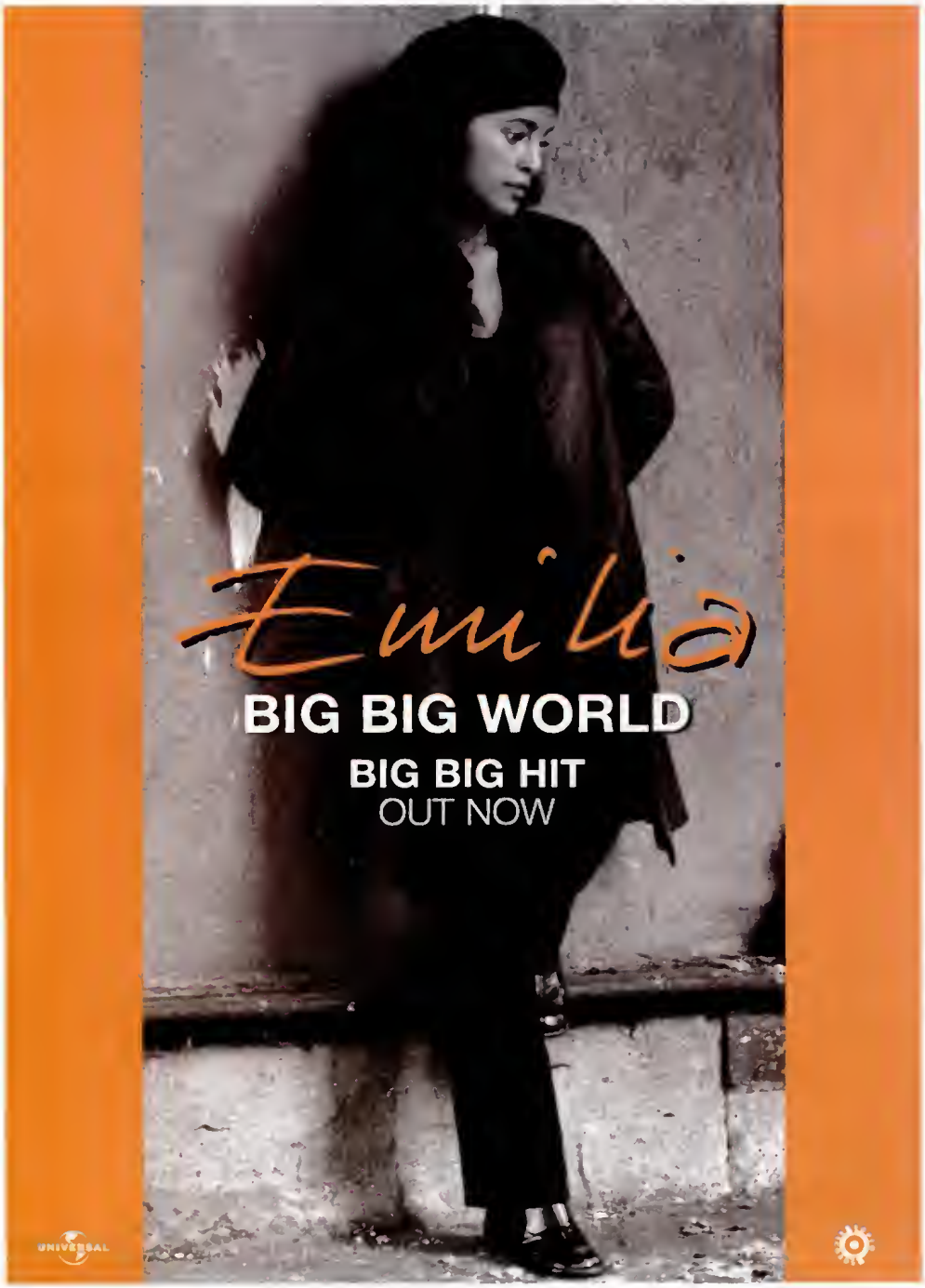
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★ U.S. SMASH HIT "Because Of You" - 98 Degrees
★ U.K. SMASH HIT "Relax" - Deetah
both co-written and produced by Air Chrysalis writer Anders "BAG" Bagge

some other writers... Millencolin * Baxter * DeDe * The Trampolines * Fungus * Paul Rein * Bertine Zetlitz * Weeping Willows * Pierre J The Motorhomes * Caroline af Ugglas * Dreamworld * Superswirls * Robot * Liberator * Grass Show * Honeycave and many more...

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SWEDEN

ACTS TO WATCH
Continued from page 56

Labelmates to watch: Tekla, Meill, Flesh Quartet, Loudean, Embryo, Starlet, YMC

Artist: **BLACKNUSS** *Album*: **as-yet-untitled** *Label*: **Superstudio Orange (Diesel Music/BMG)** *Publishing*: **D2 Publishing and various others** *Management*: **none** *Booking Agent*: **EMA Telstar**

A musical feast! Blacknuss, an ad-hoc studio collective consisting of a core of R&B and jazz-oriented studio musicians, draws upon a string of new, talented BMG and Diesel vocalists. The first release, "Made In Sweden" (1995), featured Tittyo (Eagle-Eye Cherry's sister), Jennifer Brown and Lisa Nilsson, while the second release, "Blacknuss Allstars" (1996), profiled the voices of Robyn, Titiyo and Stephen Simmonds. The musical style would most easily be characterized as R&B/funk/dance music (predominantly acoustic instruments) with occasional instrumental portions. The collective's third album is not yet finished, and no vocal "casting" has yet been made. (Blacknuss is also the name of a jazz club in Stockholm, which in an earlier era hosted musicians like Ornette Coleman, Lou Donaldson and Maceo Parker.)

Labelmates to watch: André, De Lange, Eagle-Eye Cherry, Stephen Simmonds, Titiyo

Artist: **SAY** *Album*: **as-yet-untitled** *Label*: **Virgin Records** *Publishing*: **Warner/Chappell and Synchro Sound Music** *Management*: **none** *Booking Agent*: **none**

The latest find at Virgin Records is a former model named Say. She travelled to MIDEM Asia in 1997, accompanied by representatives from publisher Warner/Chappell, where she made an unannounced performance and ignited the interest from many labels, including Tokyo-based Avex. "She's photogenic, and, since she has worked as a model, it would be easy to hook her up with four or five dance producers, but we don't want to do that," says Anders Hjelmtorp, managing director at Virgin Sweden, who also is in charge of A&R. "We want her to evolve in the same direction as artists like Meja and Sophie Zelmani, where there obviously is a tight market. She is a very dedicated artist who is also a good songwriter." Say's debut album is expected in February. Avex has the rights for Japan, while Virgin Records retains the rights for the rest of the world.

Labelmates to watch: Jessica Folcker, Izabella, Merrymakers

Artist: **KASK** *Album*: **as-yet-untitled** *Label*: **Grand Recordings (Virgin Records)** *Publishing*: **Jimmy Fun Music** *Management*: **none** *Booking Agent*: **none**

Grand Recordings is one of Sweden's most prominent indie production companies and has quickly become a key source of repertoire for Virgin, which distributes its releases. Among the acts Grand has developed are the Weeping Willows, who have had significant success in Sweden. Due in December is the solo album from 26-year-old Jan Kask, former lead vocalist in Sony Music's Brainpool. Kask quit the band following its third album. Grand Recordings approached Kask's publisher last January and learned that he had already received interest from various labels. He is now poised for a major breakthrough as a solo artist, as he is known as a good live act with a great pop sensibility. His EP "Summer Is Here" was a major hit last summer.

Labelmates to watch: Weeping Willows, Babalou Smith, Da Book

Artist: **JADE.ELL** *Album*: **"Promises And Prayers"** *Label*: **Edel Records** *Publishing*: **BMG Publishing** *Management*: **none** *Booking Agent*: **United Stage**

Jade.Ell, originally a jazz singer who also occasionally joined the local choir, shows a dark and rockier side on her debut for edel, "Promises And Prayers," set for release Dec. 28. The album is both low-key and passionate, accentuated by exceptional vocal arrangements and a set of well-crafted pop-rock songs. Both the music and the lyrics are co-written by Jade.Ell and renowned writer/producer Jörgen Elofsson (who also wrote "Will Be Yours" for Boyzone and "Do The Angels Have A Home?" for Meja). Jade.Ell's entry into music has come in a roundabout way for someone who has also worked at the Swedish consulate in San Diego and as a shepherd in Israel. After those stints, she recorded a demo tape in

Continued on page 61

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SWEDEN

A STATE OF CONFIDENCE

Continued from page 55

af Baxter, fronted by former Salt vocalist Nina Ramsby, and London Records' signing of Deetah, formerly at the hip-hop collective Goldmine.

"The international music industry is increasingly viewing Sweden as an important repertoire source, much more so than both Germany and France. We have repeatedly shown that border-breakers do come from Sweden," says Per Sundin, newly appointed managing director of Sony Music Sweden.



Per Sundin

One paradox is that the international market is now demanding proven success in the home market before considering licensing Swedish acts abroad. "There is a marked difference this year," says John Cloud, international manager for the MNW Record Group, one of Sweden's leading independents. "For example, it was easier to launch a record in the Asian market without a hit in Sweden before. Asia was, of course, a more open market before the economic crisis, but I notice more and more countries taking their cue from [domestic] sales figures."

Sundin at Sony agrees: "Success on the home front is seen as proof that a record can travel."

However, Swedish sales figures are not always a reliable sign of international marketability. Several international success stories—Ace Of Base, most notably—initially received only scant interest from Swedish record buyers.

"Swedish publishers and record labels know music and know how to handle an international market—as for back as 30 years ago, with Blue Swede's 'Hooked On A Feeling,'" says Gert Halmtred, managing director af Universal Sweden. "The problem is rather being able to sustain the Swedish artists' careers and their very specific appeal."



Gert Holmfred

LOCAL PROFESSIONALS

One shortcoming af the Swedish music industry, many say, is its lack of professional managers to oversee the careers af Swedish bands as they sell abroad.

The position af artist manager traditionally has not been viewed as essential in Sweden's long-established and close-knit community of record labels, promoters and music publishers. Last year, however, saw the creation af a new management organization called Lifeline, under the umbrella af EMA-Telstar, the long-established concert-promotion and management company.

More recently, another such organization emerged, by the name of Bulldozer Entertainment, with close ties to Lifeline and directed by Alexander Bard (former frontman af Army Of Lovers and Vacuum and part-owner af Stockholm Records) and manager Peter Swartling (Rabyn, Jennifer Brown).

"The backlash we sometimes experience is the fact that we are not always able to look after our artists abroad," says Ola Håkannson at Stockholm Records. "We need Swedish managers—go-betweens—with international competence. It has proven dangerous for Swedish artists to sign management deals abroad. It's just simply a cultural thing."

Call it another "cultural thing," but the sense of unity within the Swedish music industry is noteworthy, as well. The creation last year of the organization Svenska Skivbolag (Swedish Record Companies) was done with the aim af broadening cross-industry cooperation.

Among the different projects initiated by Svenska Skivbolag is a new music-industry trade magazine called *Musikindustrin* (The Music Industry) and a recently released, well-received album af songs by most af Sweden's biggest stars, benefiting Amnesty International.

THE NEW GENERATION

This year's many changes on managerial or executive levels within the record companies—in effect, the arrival of a new generation—also has contributed to a more aggressive approach by the business, particularly in terms of marketing. An astonishing 40% increase in the sales of singles is attributed to a slam-dunk marketing drive at most major companies.

"New names have arrived with new ideas, and all has started to loosen up for the better," says Holmfred at Universal. "However, I still feel that the Swedish market hasn't been as profitable as it should be."

That view is echoed by Stefan Andreasson, formerly international marketing manager at Polygram International in London and newly appointed managing director at EMI Music Sweden. "We need to open a discussion with the Swedish media about the price of CDs, a story that has been running unchallenged in Swedish media for too long," he says. "Sweden has almost the lowest CD prices in Europe, a fact never really publicized. Well, I think they ought to be higher."

Discussions of CD pricing aside, it is clear, in the view of many executives, that success has given the Swedish music business new stature at home and abroad.

"We have certainly strengthened the value of the Swedish music industry," says Tandan at Warner Music Sweden. "Only two years ago, it was seen as a rather unsexy product. Now everyone is talking favorably about the Swedish music industry." ■



ACTS TO WATCH

Continued from page 58

London and subsequently returned to the U.S., where she stayed in Michigan for six months, working with Richard Pääy, a producer whose previous credits include tracks with Chick Corea and B.B. King.

Labelmates to watch: Evelyn, Geary, Nine Yards, Lizette

Artist: **BRYAN POWELL** *Album*: **"Stockholm"**
Label: **CNR (Arcade Music Company)**
Publishing: **MCA Music Publishing Scandinavia**
Management: **TBA** *Booking Agent*: **TBA**

Bryan Powell was formerly signed to the London-based Talkin Loud label (which released his album "I.T.O.Y." in 1993) and ended up in Sweden almost by accident. He came here on a tour with a string of other Talkin Loud artists, revisited the country and lived here on later occasions. During one of his first visits, he negotiated a contract with MCA Music Publishing, which led him to write songs with some of Sweden's top artists, including Dilba (Warner Music) and Deetah (Swedish artist signed to FFRR/PolyGram in U.K.). He also has written songs for a U.K.-based R&B group called Damage. Showcases are already being organized in European markets, including Germany, Benelux, Scandinavia and Spain, to display Arcade's international enthusiasm for the album, due early next year.

Labelmates to watch: Drömhus, Lutricia McNeal, Navigators, La Cream, Da Yeene ■

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Survey Shows DVD, Satellite Services Encroaching On VHS

BY SETH GOLDSTEIN

NEW YORK—VHS continues to rule the home entertainment roost and will for some years to come, but it's more a case of holding on to the high ground than climbing to the next peak. DVD and satellite services are figbting for room at the top, says the Independent Recording Media Assn. (IRMA).

The latest survey conducted by the Princeton, N.J.-based trade group, until recently called the International Tape Assn., indicates program suppliers will harvest prerecorded cassette revenue of $10.1 billion this year, a 3.1% increase over the 1997 mark of $9.8 billion. Thereafter, demand should go into reverse.

IRMA predicts wholesale dollars will dip below $10 billion for the U.S. and Canada in 1999. At the same time, prerecorded cassette volume is expected to shrink by slightly over 1% to 985 million units, a drop of 10 million from the 1998 all-time high of 995 million, measured as the equivalent of two-hour tapes.

The slowdowns are slight, but they do mark the first backward steps taken by the studios and independents since Disney effectively launched the video sell-through market a decade ago. "Overall, the market may begin to show declines," IRMA executive VP Charles Van Horn told attendees of an IRMA presentation last month in New York.

Further declines are anticipated, although consultant Richard Kelly, who conducts the annual worldwide survey for IRMA, won't hazard any estimates beyond next year.

The rise of DVD will help confine consumer expenditures to retail, including online outlets and brick-and-mortar stores. However, both are fighting an aggressive outsider, direct broadcast satellite (DBS), now received in 10 million homes.

"There is the inevitable effect of satellite erosion," said Kelly. "Things start to give way" as DBS delivery of pay-per-view movies takes hold. Based on his discussions with studio executives, Kelly doubted Hollywood is concerned about retail erosion.

Whether it's home video or pay-per-view revenues, the money goes into the same ancillary income pocket, he noted: "They're robbing Peter to pay Paul." Kelly suspects the window of time separating cassette and DVD release of movies from DBS will keep shrinking—but not to the point where one date fits all formats. All parties recognize tape is still too important to be jeopardized.

In fact, what IRMA calls the "transitional stage" for VHS likely will last longer than the experts had anticipated. A year ago, Kelly and Van Horn

(Continued on next page)

Chicago Virgin Store Is Midwest's 1st

BY MOIRA McCORMICK

CHICAGO—The Midwest's first Virgin Megastore made its grand entrance Dec. 2 in a ribbon-cutting ceremony presided over by Richard Branson, founder/chairman of the Virgin Group.

Located in the heart of Chicago's prime shopping district at 540 N. Michigan Ave., the two-story, 40,000-square-foot store had offered holiday shoppers a sneak preview the day after Thanksgiving, considered the busiest retail day of the year. Christos Garkinos, VP of marketing, says, "It was top five within the chain, for a soft opening."



Interior view of the Virgin Megastore.

Store manager Alan Flaesgarten says Virgin had been holding out for a plum piece of real estate in which to open the long-awaited Chicago store, the 18th Virgin Megastore in North America. "We look for A-plus locations," says Flaesgarten. "We won't just pop a store up anywhere, like Blockbuster does."

"This is the first big Megastore not located on one of the coasts," says Christopher Sherman, Virgin Megastore's regional marketing coordinator. "This is certainly going to be a tourist destination, but we want it to be a record store for local residents, too."

For example, in-store artist appearances will include some by "quality local bands," who will also be able to sell their own product on consignment, he says. Sherman notes that a hot local band in San Francisco, swing outfit Lavay Smith & Her Red Hot Skillet Lickers, has sold so well there that its album is being carried in other cities, including Chicago.

Flaesgarten says Chicago's Virgin Megastore carries more than 150,000 music titles, with heavy concentrations of both hit product and "deep product."

"Depth of catalog is our strength," he continues, "but we also sell a lot of hits. Number of turns is key, not only to tbe accounting people but to driving catalog sales."

He adds, "We'll keep catalog titles for two years even if they're not turning, if the titles are important to maintain the integrity of the department. So that person who finally does come in looking for that particular title will find it."

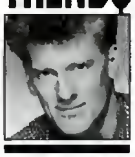
As with all Virgin locations, buying is done by the store itself, enabling displays like the Virgin Top 40 to be locally specific. "As the store develops a history, we'll continue to tailor the inventory accordingly," says Flaesgarten.

Pricing is "competitive," he says,

(Continued on next page)

Persuading Consumers To Give The Gift Of Music

BUYING TRENDS



by Don Jeffrey

ONE BIG PUSH by the music industry this year has been to try to get consumers to buy more recordings as gifts.

Labels, retailers, and tbeir trade groups believe that many people who are not currently buying music would do so if persuaded that friends and family might appreciate it as a present. And the industry also hopes that those who already shop for CDs and tapes might be encouraged to buy even more.

The retailers' trade organization, the National Assn. of Recording Merchandisers (NARM), commissioned research this year to find out if consumers are interested in music as gifts. The initial evidence, derived from focus groups and disclosed at NARM's Fall Conference in Coronado, Calif., was positive.

Now the Recording Industry Assn. of America (RIAA) has followed up on that report and commissioned its own researcb, the results of which add a quantitative element to the contention that consumers perceive music as a good gift and a good value.

"We certainly see positioning recorded music as a gift as one way to strengthen our customer base and grow the industry. So we're very interested in this," says **John Ganoe,** VP of member services for the RIAA.

Research firm TNS Intersearch (formerly Chilton), based in Horsham, Pa., polled 1,009 consumers age 18 and older in random phone calls across the country from Nov. 11 through Nov. 13.

Tbe research had never been done before at this particular time of year. In early 1997, the RIAA polled consumers on their music gift-giving, but that was designed to measure their activity during

(Continued on page 65)

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HANDLEMAN reports that net income for the second fiscal quarter rose to $10.5 million—excluding pretax nonrecurring repositioning charges of $7 million—from $8.3 million during the corresponding period a year ago. Net sales declined 8% to $289.6 million from $315.3 million in the three months that ended Oct. 31 because the company exited the book, video, and computer software markets. For its rackjobber, music sales increased 15% to $220.5 million from $191.1 million because of hit releases and "lower product returns from customers" such as Kmart and Wal-Mart.

UNIVERSAL STUDIOS says that Casey Silver, chairman/CEO of Universal Pictures, has resigned. His duties will be taken over by Ron Meyer, president/COO of Universal Studios, to whom Silver had reported. Industry observers say Silver was forced out because Universal's movies this year, including "Babe: Pig In The City," have done poorly at the box office. Last month, Universal Studios chairman/chief executive Frank Biondi was also forced to resign.

THE NATIONAL ASSN. OF RECORDING MERCHANDISERS (NARM) says that the opening keynote presentation at its annual convention, to be held March 8-11 at the Las Vegas Hilton, will be by Russ Solomon, founder/chairman of Tower Records, Books & Video, who will be interviewed by Billboard director of charts Geoff Mayfield. For the closing keynote presentation, Musicland chairman/CEO Jack Eugster will moderate a discussion with entertainment industry suppliers. In performances, Columbia's Harry Connick Jr. & His Big Band will headline the Scholarship Foundation dinner; Phil Collins will perform at the awards luncheon as part of a preview of music from Walt Disney Records' "Tarzan" soundtrack, for which he wrote five original songs; Hollywood Records' Los Lobos will be showcased at the opening session; and Narada Productions' Leahy and Edel America/Hollywood's Jennifer Paige will perform at the closing session. Kenny Rogers will host the awards luncheon and receive a NARM Chairman's Award for sustained creative achievement. BMG will host the opening reception. WEA will provide music at the awards banquet.

NAVARRE has unveiled a wholesale Internet commerce site from which retail accounts can purchase CDs, DVDs, and computer software for resale. The site, www.navarre.com, allows accounts to hear and view product samples, process orders, and make payment arrangements.

RENTRAK has begun distributing DVD programming. The first move is in Japan, where it has shipped DVD players and software to 900 stores for leasing. In the U.S., U.K., and Canada, distribution of DVD titles will begin early next year. Rentrak has teamed with New Century Multimedia Group to provide 250 stores with rental DVD players.

DIAMOND MULTIMEDIA shipped its portable MP3 player, the Rio, to such retailers as Best Buy and Circuit City for sale starting Thanksgiving weekend, with a list price of $199. A California judge had ruled in favor of Diamond in a suit filed by the Recording Industry Assn. of America to prevent distribution of the product.

CUSTOMDISC.COM has secured a patent for a vending machine capable of creating custom CDs. A 10-track disc from the kiosk, which the company expects to have in stores next year, would cost $15.99.

AMAZON.COM has signed a deal to be the exclusive music retailer on Microsoft's MSN World Wide Web site and shopping channel.

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CHICAGO VIRGIN STORE IS MIDWEST'S 1ST

(Continued from preceding page)

with sale CD product at $12.99-$13.99.

Chicago's Virgin Megastore features more than 600 listening stations, the largest number in the Midwest, and they are genre-specific to their locations. For example, says Flaesgarten, the 1,500-square-foot "back room," which specializes in electronica, dance, soundtracks, and imports, has its own listening posts, which "have the potential to develop and drive sales."

He adds, "We go very deep in imports. We display them in their own section, broken down into the genres of rock, pop, and soul, with CDs and CD singles mixed together. With imports in other genres, we mix them into their specific sections elsewhere in the store."

The electronica room is located on the sprawling first floor, which also houses rock, pop, soul, and singles amid its high-tech, industrial-looking décor (designed by Irvine & Johnston Design Consultants of Santa Barbara, Calif., with David McAlpine Associates). The DJ booth is located here as well and contains, in addition to numerous CD players, a pair of VCRs that feed 75-plus video monitors around the store; DAT, DVD, and cassette players; and a satellite uplink.

"The DJs we've hired are all local," notes Flaesgarten. "In fact, with the exception of three people, the entire staff is local." The Virgin Megastore currently employs 150 for the holiday buying season and will retain 130 come January.

The second floor contains the Virgin Megastore's full-service 60-seat cafe, along with special-interest music sections for classical (in its own self-contained, 8,000-square foot section), blues, jazz, gospel, world music, vocal acts, bluegrass, folk, reggae, Celtic, new age, and Latin. There are also sections on the floor for video and DVD, books, and interactive software.

The classical section, adorned with wall murals inspired by Michelangelo's Sistine Chapel ceiling paintings, contains more than 30,000 music titles, including numerous boxed sets of opera displayed on the walls.

The Latin section is subdivided in considerable detail, under the headings Tex-Mex, *Banda*, and *Norteño;* Mexico; Cuba; Brazil; Argentina; Latin Pop/Rock; and Salsa, Merengue, and Latin Jazz.

The book department covers music, art, humor, the occult, fiction, science fiction, graphic novels, songbooks, audiobooks, magazines—even erotica, says Flaesgarten. That last section, he notes, is located in an area easily monitored by store employees, who will politely chase off any youngsters found straying there.

As for the interactive department, it carries more than 3,000 active stock-keeping units for PC, Mac, and Sony PlayStation platforms and features a trio of PCs (soon to be a quartet) for demonstrating games.

The Virgin Megastore's video section carries some 20,000 video titles, as well as "everything available on DVD," according to Flaesgarten. "We've made a commitment to DVD, so we aren't carrying any laserdiscs." Because the Megsstore does not utilize a warehouse, he adds, "we buy 200 to 300 of each hit DVD title."

The section features 10 video monitors, which play entire new-release films that can be listened to via headphones. Here, too, catalog is emphasized, Flaesgarten says. "We have all the mainstream video titles, but we go deep in categories like foreign, tele-video [TV-show-based video releases], special interest. We even have a separate *anime* section."

'Depth of catalog is our strength, but we also sell a lot of hits'

The second floor also contains Virgin Megastore's apparel inventory, which includes jackets and shirts.

This floor is where the portable stage is rolled out for in-store performances and signings. "We have no in-stores planned at present," says Sherman, "but starting in the first quarter, we'll be very aggressive with in-stores. Our approach is quality, not quantity. If a bunch of great bands are in town day after day, we'll do them all, but we won't stage an in-store just to have one. And we want credible performers, which doesn't always mean big names. We find a lot of personal success and gratification in turning people on to new music."

Flaesgarten sees Chicago's Virgin Megastore as beneficial rather than harmful to the entertainment retail scene here in general.

"Some people worry that we'll chase away specialty retailers, but in other markets where we've opened, indie stores flourish," he says. "They do what they do well, and we do what we do well. We complement each other. What the opening of a Virgin Megastore does is get entertainment consumers' excitement up."

SURVEY RESULTS

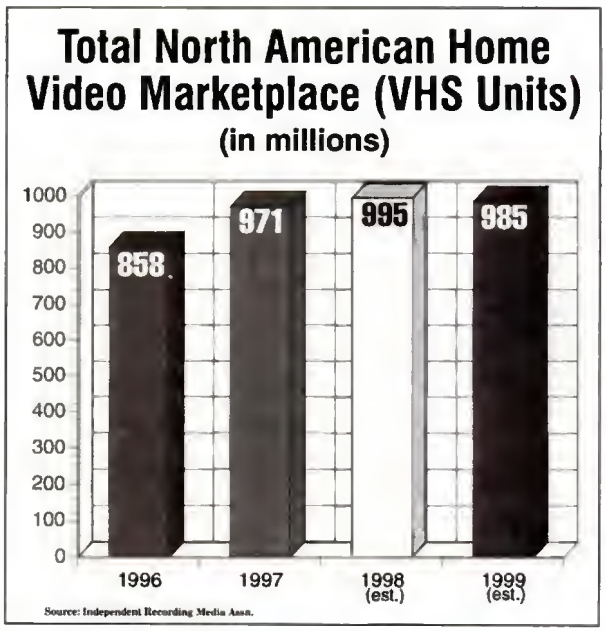
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figured prerecorded cassettes were starting a downhill run.

Instead, Paramount Home Video's 25 million-unit "Titanic," said Van Horn, "moved that peak to 1998." The return of rental, strengthened at least temporarily by the studios' copy-depth programs, also helped. Kelly, who admitted to being taken "pretty much by surprise," estimated the number of higher-priced tapes at 60 million units, approximately 20% more than the average of the past five years.

Because DVD is still largely restricted to video buffs, it's not considered "cannibalistic," Kelly said. "Anyone with a DVD player also has VHS." IRMA's survey indicated 35 million to 40 million discs will be replicated and shipped to retail this year, three times the 1997 output.

Consumers are buying plenty, but not nearly enough to absorb that total. Stores are stocking the rest. "We're filling the pipeline very nicely," Kelly observed—"good news" for a medium that needs wider retail exposure. "We're looking for a pretty robust 1999."



Top Pop Catalog Albums™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®

THIS WEEK	LAST WEEK	ARTIST / IMPRINT & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)	TITLE	TOTAL CHART WEEKS
		NO. 1		
1	4	**KENNY G** ▲[1] ARISTA 18767 (10.98/17.98)	MIRACLES — THE HOLIDAY ALBUM 24 weeks at No. 1	54
2	—	**THE BEATLES** ▲[6]* CAPITOL 96895 (14.98/30.98)	THE BEATLES	221
3	2	**METALLICA** ▲[11] ELEKTRA 61113* EEG (10.98/16.98)	METALLICA	381
4	13	**MARIAH CAREY** ▲[4] COLUMBIA 64229 (10.98 EQ/16.98)	MERRY CHRISTMAS	45
5	14	**MANNHEIM STEAMROLLER** ▲[4] AMERICAN GRAMAPHONE 1995 (11.98/15.98)	CHRISTMAS IN THE AIRE	62
6	3	**BEASTIE BOYS** ▲[6] DEF JAM 527361 MERCURY (7.98 EQ/11.98)	LICENSED TO ILL	374
7	1	**GARTH BROOKS** ▲[20] CAPITOL 28689 (10.98/15.98)	THE HITS	163
8	22	**VARIOUS ARTISTS** ● A&M 540764 (11.98 EQ/17.98)	A VERY SPECIAL CHRISTMAS 3	13
9	11	**CELINE DION** ▲[10] SRO MUSIC 67541 EPIC (10.98 EQ/17.98)	FALLING INTO YOU	142
10	20	**MANNHEIM STEAMROLLER** ▲[5] AMERICAN GRAMAPHONE 1988 (10.98/15.98)	A FRESH AIRE CHRISTMAS	115
11	12	**VARIOUS ARTISTS** WALT DISNEY 60887 (10.98/16.98)	DISNEY'S CHRISTMAS COLLECTION	14
12	8	**SOUNDTRACK** ▲[6] POLYDOR 825095/A&M (10.98 EQ/17.98)	GREASE	288
13	6	**JEWEL** ▲[6] ATLANTIC 82700*/AG (10.98/15.98) HS	PIECES OF YOU	146
14	35	**MANNHEIM STEAMROLLER** ▲[5] AMERICAN GRAMAPHONE 1984 (10.98/15.98)	CHRISTMAS	104
15	30	**AMY GRANT** ▲[3] A&M 540001 (10.98/16.98)	HOME FOR CHRISTMAS	56
16	19	**THE NETHERLANDS PHILHARMONIC ORCHESTRA** LASERLIGHT 14001 (2.98/4.98)	BRAHMS SYMPHONY NO. 4/TRAGIC OVERTURE	4
17	9	**BOB SEGER & THE SILVER BULLET BAND** ▲[4] CAPITOL 30334* (10.98/15.98)	GREATEST HITS	214
18	34	**VARIOUS ARTISTS** EPIC 68750 (10.98 EQ/16.98)	SUPERSTAR CHRISTMAS	9
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20	24	**JIM BRICKMAN** ● WINDHAM HILL 11242 (10.98/16.98)	THE GIFT	14
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25	23	**HANSON** ▲ MERCURY 536717 (7.98 EQ/11.98)	SNOWED IN	12
26	25	**METALLICA** ▲[5] ELEKTRA 60811*/EEG (10.98/16.98)	...AND JUSTICE FOR ALL	452
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28	17	**PINK FLOYD** ▲[15] CAPITOL 46001* (9.98/15.98)	OARK SIDE OF THE MOON	1132
29	—	**VARIOUS ARTISTS** ▲[4] A&M 213911 (10.98/16.98)	A VERY SPECIAL CHRISTMAS	82
30	31	**JAMES TAYLOR** ▲[11] WARNER BROS. 3113* (7.98/11.98)	GREATEST HITS	423
31	—	**FRANK SINATRA** CAPITOL 56729 (2.98 Cassette)	JOLLY CHRISTMAS FROM FRANK SINATRA	1
32	29	**JIMMY BUFFETT** ▲[3] MCA 5633* (7.98/11.98)	SONGS YOU KNOW BY HEART	406
33	10	**GARTH BROOKS** ▲[3] CAPITOL 98742 (10.98/15.98)	BEYOND THE SEASON	63
34	—	**NAT KING COLE** ● CAPITOL 46318 (5.98/11.98)	THE CHRISTMAS SONG	50
35	21	**GUNS N' ROSES** ▲[15] GEFFEN 24148 (6.98/11.98)	APPETITE FOR DESTRUCTION	392
36	28	**DAVE MATTHEWS BAND** ▲[4] RCA 66904 (10.98/16.98)	CRASH	135
37	—	**TRANS-SIBERIAN ORCHESTRA** LAVA/ATLANTIC 92736/AG (10.98/16.98)	CHRISTMAS EVE AND OTHER STORIES	9
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43	—	**JOHN DENVER & THE MUPPETS** ▲ LASERLIGHT 12761 (2.98/5.98)	A CHRISTMAS TOGETHER	20
44	—	**ADAM SANDLER** ▲ WARNER BROS. 46151 (10.98/16.98)	WHAT THE HELL HAPPENED TO ME?	60
45	33	**LYNYRD SKYNYRD** ▲[2] MCA 42293 (7.98/12.98)	SKYNYRD'S INNYRDS/THEIR GREATEST HITS	189
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49	—	**VANESSA WILLIAMS** ● MERCURY 532827 (11.98 EQ/17.98)	STAR BRIGHT	17
50	48	**METALLICA** ▲[5] ELEKTRA 60439/EEG (10.98/16.98)	MASTER OF PUPPETS	419

Catalog albums are 2-year-old titles that have fallen below No. 100 on The Billboard 200 or reissues of older albums. Total Chart Weeks column reflects combined weeks title has appeared on The Billboard 200 and Top Pop Catalog Albums. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. *Asterisk indicates vinyl LP is available. Most tape prices, and CD prices for SMG and WEA, labels are suggested lists. Tape prices marked EQ, and all other CO prices, are equivalent prices, which are projected from wholesale prices. HS indicates past or present Heatseeker title.

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BUYING TRENDS

(Continued from page 63)

the prior holiday season.

"We wanted to get an idea whether music was on people's minds as they think about gift-giving for the holidays," says Ganoe.

For starters, it's encouraging to note that seven out of 10 people polled said they expected to buy the same amount of music or even more this year than previously.

The researchers then asked people if they believed that music was comparable in value to other gifts retailing for $10-$20. The response: 61% rated music an "excellent" or "good" value.

"The price of a CD is essentially the price of a pair of movie tickets," says Ganoe. "And a CD lasts a lot longer than 101 minutes. We think the CD represents an ongoing value."

Furthermore, 85% of those sampled said they would be "pleased" to receive the gift of music.

The firm also asked consumers about their genre preferences. Rock was named by 28% of respondents, virtually in a dead heat with country, cited by 27%.

As for the other genres, 16% named pop music, 11% classical, 10% R&B, 9% gospel/religious, 9% rap, and 8% alternative. (The alternative sub-genre may not be as low down as this number suggests, though. Some of its devotees probably put themselves in the overall rock category.)

Where will consumers shop for CDs and cassettes?

The survey shows that four out of 10 people planned to go to music stores to make their purchases. That was far ahead of the next most popular shopping destination, discount stores—like Wal-Mart and Kmart—which were cited by 16%. After that came department stores, such as Dayton's, at 13%; electronics stores, 6%; bookstores, 5%; and 7% for the direct-marketing segment, which includes record clubs, catalogs, and the Internet.

Although this research was undertaken by the RIAA alone, the trade organization knows that cooperation with NARM and its retail members is critical in promoting music for gift-giving.

"The retail element is absolutely critical," says Ganoe. "That's where the purchase decisions are executed."

He adds that the trade groups have come up with ideas for retailers to promote gift-giving.

"I think we want to make it as easy as possible for consumers to come into the stores to purchase music," says Ganoe.

Some ways of doing that, he suggests, are developing "wish lists" that young consumers can give to their parents or grandparents, "making it easier to locate suitable gift selections in stores," and "making gift certificates an attractive and interesting option."

And this effort by the RIAA will not end with the disclosure of the current findings.

"Over the course of the coming year we'll do follow-up research on gift-giving," says Ganoe.

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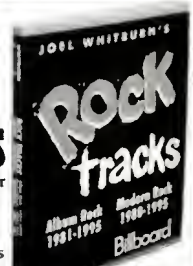
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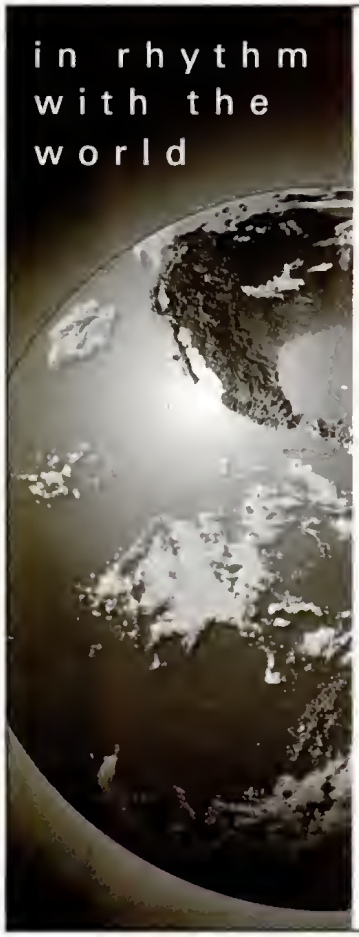


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Regional Chains Pool Resources In Upstart Music Monitor Network

RETAIL TRACK by Ed Christman



WHEN IT comes to marketing records nowadays at retail, label executives want the best bang for their buck, and they want to spend that buck in an efficient manner. Enter the Music Monitor Network, which consists of six chains that collectively operate 70 stores with sales of about $60 million.

The Music Monitor Network is the brainchild of **Don Rosenberg**, president/owner of the 11-unit Record Exchange of Roanoke in Charlotte, N.C., which operates stores in both North Carolina and Virginia. The Music Monitor Network began about a year ago when Nashville-based Cat's—which runs 24 stores in Tennessee, South Carolina, and Illinois—adopted the Record Exchange's publication, the Music Monitor, as its in-house music magazine.

At last March's annual convention of the National Assn. of Recording Merchandisers (NARM), two more chains joined up—Compact Disc World, based in South Plainsfield, N.J., and Gallery of Sound, based in Wilkes-Barre, Pa. Each runs 10 stores in the state it is based in. Recently, these chains have been joined by the three-unit Dimple Records, based in Roseville, Calif., and the 12-unit Record Express, based in Windsor, Conn.

Rosenberg distinguishes the Music Monitor Network from the many retail coalitions that dot the landscape by noting that each of the chains participating in the network already buys direct and is already working with labels on marketing programs.

He adds that the main thing that the network offers the labels and its participants is an easy way to set up promotions. He says that from a label's point of view, it's one-stop shopping, letting a label talk to one person at the network—**Michael Kurtz**, the Record Exchange's director of marketing—in order to set up a promotion at all 70 stores.

From the network-member point of view, he says, "I would rather spend my time setting up and coordinating promotions instead of going out to get them from the labels."

Its main promotional vehicle is a music sampler that's given away with the purchase of an album by one of the acts featured on it. For example, the fall sampler included tracks from **Fastball, Elliott Smith, Squirrel Nut Zippers**, and **Better Than Ezra**, among others.

(Continued on page 68)



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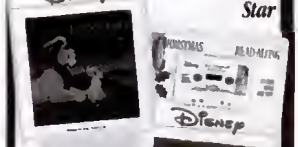
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Squealer's High Rise Reissues Bring On The Japanese Noise

DECLARATIONS OF INDEPENDENTS™

by Chris Morris

JAPA-NOISE: As any record freak with eclectic tastes knows, certain album-buying ties are the first step to Chapter 7 bankruptcy.

Declarations of Independents has the jones as bad as anybody. On one recent occasion, we snapped up a Japanese import copy of "Live," a two-CD version of the much-coveted debut by **Fushitsusha**, the rock trio fronted by noise-guitar maestro **Keiji Haino**. When we got to the checkout counter, we forked over *nearly 40 bucks* for this little number.

Cultists know that the most extreme forms of Japanese rock'n'roll come with a heavyweight price tag.

In recent years, American indie labels have shown an interest in licensing and releasing the more accessible varieties of Nipponese rock—garage trash (**Teengenerate, Guitar Wolf, the 5,6,7,8's**) and neo-pop (**Pizzicato Five, Cornelius, Kahimi Karie**).

But the most outré and exciting Japanese rock music—derived from the jam-oriented power trios of the late '60s and elevated to the realm of intense art-sound—has remained a pricey imported commodity. And that field has been left in the hands of small importers/distributors such as Somerville, Mass.-based Forced Exposure (whose chief, **Jimmy Johnson**, championed the music in the early '90s as editor of the now-defunct Forced Exposure magazine).

However, economic salvation may be delivered from the unlikeliest of places. In this case, it arrives from the hamlet of Blacksburg, Va., where indie label



HIGH RISE

Squealer Music has established a new imprint, Squealer Revisited, to reissue a quartet of hard-to-find albums by the monstrous Japanese trio **High Rise**. The label has just released two concussive studio sets from the late '80s, "High Rise II" and "Dispersion," and early in the new year it will drop two more titles, "Live" and "Disallow."

High Rise comprises guitarist **Munehiro Narita**, bassist/vocalist **Asahito Nanjo**, and a revolving cast of drummers. Narita delivers a vocabulary of dirt-clogged power chords and long, nattering solos, while Nanjo often sounds uncannily like **Jack Bruce** singing in Japanese. While Haino's Fushitsusha favors viscous tempos, High Rise specializes in high-speed blasts of full-tilt overkill. (Hint: the group's original name was **Psychedelic Speed Freaks**.) Imagine **Wayne Kramer** fronting **Cream**, and you have some concept of the band's sound.

Some find this kind of music an acquired taste; we have found it is especially good, at maximum volume, for clearing the head after a tough week at the office.

Kudos to Squealer (which is also issuing the albums on vinyl with handmade jackets) for releasing this challenging music at prices that don't necessitate financing through a home-equity loan.

KIP'S BITS: We have just received the first fruits of Montreal-based indie Justin Time Records' exclusive North American distribution deal with American Clavé, the imprint operated by the eclectic bandleader **Kip Hanrahan**.

Especially worthy of attention are the label's two new releases. "This Night Becomes A Rhumba" by **Deep Rhumba** is an exceptional exploration of Afro-Cuban rhythms featuring a band of Cuban percussionists (with guest vocalist **Ruben Blades**); it may be the most sublimely melodic all-percussion performance imaginable. Hanraban's own "A Tbousand Nights And A Night" is the second in a projected 10-album series inspired by Scheherazade's exotic Arabian tales; the cast for this jazz-inflected yet uncategorizable recording includes **Charles Neville, Steve Swallow, Carmen Lundy, Billy Bang, Fernando Saunders**, and the late pianist **Don Pullen**.

American Clavé has also reissued two long-unavailable '80s recordings by Hanrahan.

Justin Time's **Jean-Pierre Leduc** says that the label's tentative 1999 release schedule includes two more Hanrahan titles (including one featuring Pullen's last recorded work); a new **World Saxophone Quartet** album, "M'Bizo," featuring a host of African percussionists; a Hanrahan-produced album by violinist **Billy Bang**; and "Speaking In Tongues," a gospel/R&B pairing of saxophonist **David Murray** and vocalist **Fontella Bass**.

FLAG WAVING: Birmingham, Ala., isn't where we expected to find **John P. Strohm**. But the Massachusetts-bred musician bas made his home in the South, at least for the time being, and the title of his forthcoming Flat Earth Records album, "Vestavia," is taken from the name of a Birmingham suburb.

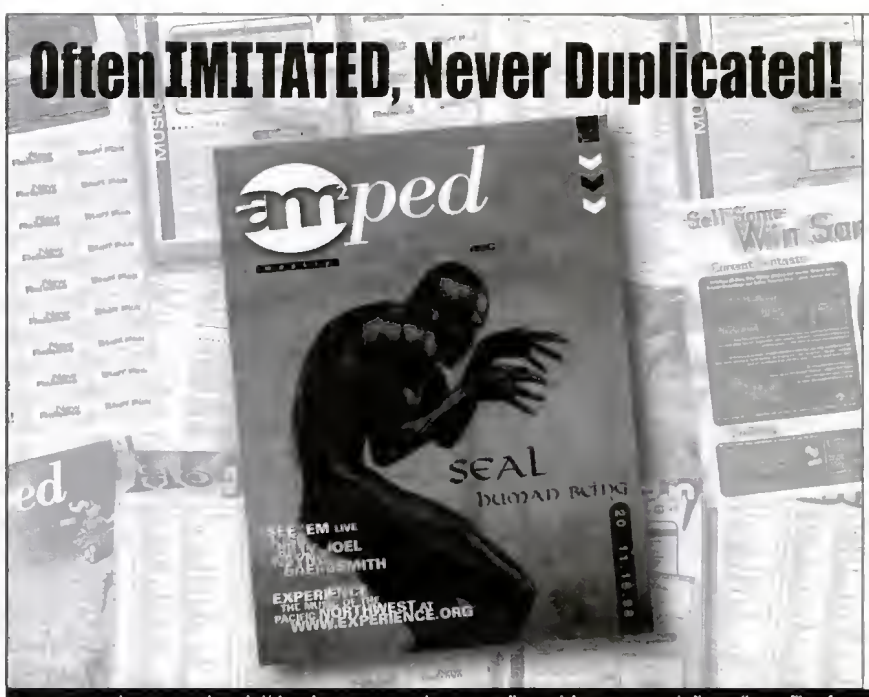
"There's a really nice music scene here," Strohm says. "I like the Southern demeanor. It's kind of a cultural backwater, but there's enough going on."

Strohm's work as a musician has taken him far and wide. He played beside **Juliana Hatfield** for six years in the Boston-based modern rock band **the Blake Babies**. He later moved to Minneapolis to work with **Ed Ackerson** (who engineered "Vestavia") in his group **Polara**. Most recently, he toured with the **Lemonheads**.

"When I came back from touring, I didn't have that much going on in Minneapolis," Strohm says. He calls his relocation to Alabama "a fluke"—he followed his girlfriend there after she got a job in Birmingham.

(Continued on next page)

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RETAIL TRACK

(Continued from page 66)

The network gave away 16,500 samplers. In addition, the sampler was featured in full-page ads in the chains' publications, which have a combined circulation of 150,000. The publications are the Music Monitor, which is carried by Cat's and the Record Exchange; Gallery of Sound's Stereo Type magazine; Dimple Records' Earwax magazine; Compact Disc World's Liner Notes; and the publication issued by Record Express. The participating labels also got price and positioning for two months at the network's stores.

"Our goal is not just to secure advertising dollars," says Rosenberg. "Our goal is to sell product."

Rosenberg adds that he hopes to lure more regional chains to join the network. He points out that chains don't have to give up their marketing freedom to participate in the network's promotions; each chain can still act autonomously, setting up promotions directly with labels.

According to Rosenberg, as the organization gets up and running, it hopes to provide members with more benefits. For example, the members could share marketing and sales information.

Rosenberg suggests that at next year's NARM Convention, the members "could come in a day early and have meetings. For that, we could hire an expert on security, who could do a half-day seminar for us. Individually, none of us would be able to afford it, but as a group we can."

He says that as a marketing vehicle, "there are so many more things we will be able to do, once people get comfortable with us."

RETAIL TRACK sends condolences to the family of Sam **Shapiro**, the co-founder of National Record Mart (NRM), who died of heart failure Nov. 29. His death occurred three months after his brother and co-founder, **Howard**, died, in August. The two brothers, who were later joined by third brother **Jason**, founded NRM in 1937 after getting into the music business by servicing jukeboxes. The family had almost a five-decade run with NRM, growing it to about 75 stores, before selling it in 1986. The Pittsburgh Post-Gazette notes that in addition to his brother Jason, Sam is survived by his wife, **Marion Levitt Block**; three daughters, **Barbara Macaluso, Claire Kaplan**, and **Nancy Shapiro**; and a son, **Michael Shapiro**.

INDEPENDENTS

(Continued from preceding page)

"I either liked it, or I just got stuck," he says.

The move has evidently been good for Strohm's creative work. "Vestavia" includes a strong brace of tuneful, punchily played rock songs that frequently explore the darker side of Southern life.



STROHM

"I was thinking it was a light, humorous record when I was writing it," Strohm says, "but it was kinda dark . . . I was writing in character, trying to put myself in other situations. I didn't have much to draw on, so I was looking out my window."

The most extraordinary song on the album may be "Lobster Boy," which manages to derive some light and inspiration from one of the bleakest true-crime stories in recent history—the Florida murder of an abusive sideshow performer (nicknamed "Lobster Boy" due to his claw-like hands and feet) by members of his family.

"I read an article in some magazine about it," Strohm says of the case. "It was saying how the Lobster Boy was this horrible human being, and he had to be exterminated . . . I thought, 'What other way could you expect him to be, as a human being [placed] up on a stage to be gawked at?' "

Strohm has formed a band in Birmingham. "The great advantage of the city is that the pool of musicians is awesome," he says. He hopes to take the group on the road after the release of "Vestavia."

EXECUTIVE TURNTABLE

HOME VIDEO. Richard Longwell is named senior VP of sales and distribution, video, at Universal Music and Video Distribution in Universal City, Calif. He was senior VP/GM, international, at MGM Home Entertainment.



LONGWELL



WALLACE

Americ Disc in Montreal names **David Wallace** VP of sales, video. He was GM of strategic planning and new business development.

Deluxe Video Services Inc. in Los Angeles names **Peter Pacitti** president/CEO. He was managing director.

Universal Studios in Universal City appoints **Cynthia C. Cleveland** president of the consumer products group. She was president of merchandising and licensing.

Valley Media names **Steve Cooper** VP of rental sales and **Jack DeFillip** director of national accounts, rental video. They were, respectively, director of sell-through sales and sales manager.

Lanny Raimondo is named divisional director at Technicolor in Camarillo, Calif. He was president of video services.

New Line Home Video in Los Angeles names **Michael P. Mulvihill** executive director of home video production/DVD development. He was director of operations.

Artisan Home Entertainment in Santa Monica, Calif., names **Lori Nahama** manager of family home entertainment. She was executive assistant.



Camelot Cafa. Domo Records launched "Cafe Ole," the debut album by bilingual artist Luis Villegas and his band the U.N. at the Camelot Music convention at the Excalibur Hotel in Las Vegas. Pictured, from left, are Mickey Petemiti, major account buyer for Camelot; Eddie Gilreath, label manager of Domo; Eddie Wilner, buyer for Camelot; Keith Dasalla, percussionist; Lee Negip, buyer for Camelot; Scott Vomvolakis, timbales player; Villegas; Chris Trujillo, congas player; Mike Shelton, West Coast buyer for Camelot; and Paul Tchunga, drummer.

Top Christmas Albums™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®

THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE
		◄ NO. 1 ►	
1	1	**CELINE DION** 550 MUSIC 69523/EPIC (11.98 EQ/17.98)	THESE ARE SPECIAL TIMES
2	2	**'N SYNC** RCA 67726 (11.98/17.98)	HOME FOR CHRISTMAS
3	3	**MANNHEIM STEAMROLLER** AMERICAN GRAMAPHONE 1998 (10.98/15.98)	THE CHRISTMAS ANGEL
4	8	**CHICAGO** CHICAGO 3035 (10.98/16.98)	CHICAGO 25
5	4	**VINCE GILL WITH PATRICK WILLIAMS AND HIS ORCHESTRA** MCA NASHVILLE 70038 (10.98/16.98)	BREATH OF HEAVEN — A CHRISTMAS COLLECTION
6	7	**KENNY G ▲[7]** ARISTA 18767 (10.98/17.98)	MIRACLES — THE HOLIDAY ALBUM
7	6	**MARTINA MCBRIDE** RCA (NASHVILLE) 67654/RLG (10.98/16.98)	WHITE CHRISTMAS
8	9	**VARIOUS ARTISTS** ARISTA 19019 (10.98/16.98)	ULTIMATE CHRISTMAS
9	5	**MICHAEL W. SMITH** REUNION 10015/JIVE (10.98/16.98)	CHRISTMASTIME
10	14	**MARIAH CAREY ▲[4]** COLUMBIA 64222 (10.98 EQ/16.98)	MERRY CHRISTMAS
11	15	**MANNHEIM STEAMROLLER ▲[4]** AMERICAN GRAMAPHONE 1995 (11.98/15.98)	CHRISTMAS IN THE AIRE
12	18	**VARIOUS ARTISTS ●** A&M 540764 (11.98 EQ/17.98)	A VERY SPECIAL CHRISTMAS 3
13	17	**MANNHEIM STEAMROLLER ▲[5]** AMERICAN GRAMAPHONE 1988 (10.98/15.98)	A FRESH AIRE CHRISTMAS
14	13	**VARIOUS ARTISTS** WALT DISNEY 60887 (10.98/16.98)	DISNEY'S CHRISTMAS COLLECTION
15	12	**SQUIRREL NUT ZIPPERS** MAMMOTH 980192 (10.98 EQ/16.98)	CHRISTMAS CARAVAN
16	20	**BABYFACE** EPIC 69617 (11.98 EQ/17.98)	CHRISTMAS WITH BABYFACE
17	26	**MANNHEIM STEAMROLLER ▲[5]** AMERICAN GRAMAPHONE 1984 (10.98/15.98)	CHRISTMAS
18	23	**AMY GRANT ▲[7]** A&M 540001 (10.98 EQ/16.98)	HOME FOR CHRISTMAS
19	25	**VARIOUS ARTISTS** EPIC 68750 (10.98 EQ/17.98)	SUPERSTAR CHRISTMAS
20	22	**JIM BRICKMAN ●** WINDHAM HILL 11242 (10.98/16.98)	THE GIFT
21	21	**BRIAN MCKNIGHT** MOTOWN 530944 (11.98 EQ/17.98)	BETHLEHEM
22	24	**CROSBY/SINATRA/COLE** LASERLIGHT 15152 (3.98/5.98)	IT'S CHRISTMAS TIME
23	29	**TRANS-SIBERIAN ORCHESTRA** LAVA/ATLANTIC 83145/AG (10.98/17.98)	THE CHRISTMAS ATTIC
24	32	**HARRY CONNICK, JR. ▲[2]** COLUMBIA 57550 (10.98 EQ/16.98)	WHEN MY HEART FINDS CHRISTMAS
25	19	**HANSON ▲** MERCURY 536717 (7.98 EQ/11.98)	SNOWED IN
26	16	**KENNY LOGGINS** COLUMBIA 69371 (11.98 EQ/17.98)	DECEMBER
27	—	**VARIOUS ARTISTS** HIP-O 40124/UNIVERSAL (6.98/11.98)	A COUNTRY SUPERSTAR CHRISTMAS II
28	40	**VARIOUS ARTISTS ▲[4]** A&M 213911 (10.98 EQ/16.98)	A VERY SPECIAL CHRISTMAS
29	28	**KENNY ROGERS** DREAMCATCHER 1 (11.98/16.98)	CHRISTMAS FROM THE HEART
30	35	**FRANK SINATRA** CAPITOL 56729 (2.98 Cassette)	JOLLY CHRISTMAS FROM FRANK SINATRA
31	10	**GARTH BROOKS ▲[3]** CAPITOL 98742 (10.98/15.98)	BEYOND THE SEASON
32	39	**NAT KING COLE ●** CAPITOL 46318 (7.98/11.98)	THE CHRISTMAS SONG
33	—	**TRANS-SIBERIAN ORCHESTRA ●** LAVA/ATLANTIC 92736/AG (10.98/16.98)	CHRISTMAS EVE AND OTHER STORIES
34	36	**VINCE GUARALDI ▲** FANTASY 8431 (10.98/15.98)	A CHARLIE BROWN CHRISTMAS
35	11	**VARIOUS ARTISTS** THE LYONS GROUP 9456/LYRICK STUDIOS (5.98/8.98)	A VERY VEGGIE CHRISTMAS
36	34	**ELVIS PRESLEY** RCA 66482 (11.98/16.98)	IF EVERY DAY WAS LIKE CHRISTMAS
37	—	**VARIOUS ARTISTS ●** RHINO 70636 (6.98/9.98)	BILLBOARD'S GREATEST CHRISTMAS HITS (1955 - PRESENT)
38	33	**JOHN DENVER & THE MUPPETS ▲** LASERLIGHT 12761 (2.98/5.98)	A CHRISTMAS TOGETHER
39	37	**BING CROSBY ●** MCA 31143 (2.98/6.98)	MERRY CHRISTMAS
40	—	**VANESSA WILLIAMS ●** MERCURY 532827 (11.98 EQ/17.98)	STAR BRIGHT

◯ Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units with each additional million indicated by a numeral following the symbol. All albums available on cassette and CD. *Asterisk indicates vinyl LP is available. ©1998, Billboard/BPI Communications, Inc.



Aiding Others. The Video Industry AIDS Action Committee (VIAAC) inaugurated the first VIAAC Visionary Awards last month at the Playboy Mansion in Los Angeles. Pictured, from left, are recipients Bill O'Brien, Cahners Travel Group; Louis Feola, Universal Studios; Steve Ades, Fast Forward Marketing; Tania Moloney, DreamWorks SKG; Jeff Jenest, Playboy Home Video; Vallery Kountze, the Art of Giving; Bernie Gainey, PDS; and Len Levy, formerly with PM Video.

DVD Vendors Proliferate On Internet

With Floor Space Not An Issue, Various Tactics Help Sellers Stand Out

BY CATHERINE APPLEFELD OLSON

WASHINGTON, D.C.—As the flood of DVD titles outpaces available floor space at most stores, the predictable has happened: The number of online merchants peddling the format has exploded.

Now the more than 80 vendors have to learn to differentiate themselves. Some are opting to partner with big-name, big-money backers. Others are continuing to go it alone, and still others are mining specific niches such as DVD rental in a market dominated by sales.

Reel.com has taken the first route. Its recent purchase by Hollywood Entertainment makes the once-scrappy Internet start-up among the most well-funded of online retailers. Chris Deyo, Reel.com president, maintains that joining the Hollywood fold will help business in several ways.

"What Hollywood brings us is a size and scale that we didn't enjoy as a start-up company, and we are bringing them a new distribution channel," he says.

Currently DVD accounts for 15%-20% of Reel's revenue, and it's growing every day, Deyo adds. He notes another advantage of being a Hollywood Entertainment subsidiary.

"By having our product-merchandise folks work with their Hollywood counterparts, we can get more of a direct line of communication with the studios," he says. "Before, we were just an Internet start-up. Now the likelihood of getting a call back has gone up dramatically."

Deyo expects that the deal eventually will result in better prices for titles and improved merchandising materials designed for online needs. DVD has a big role to play, in his view.

"It is a piece of the business that we are certainly behind," he says. While a typical VHS buyer purchases one tape per purchase, for DVD that number jumps to two items.

BIG ADDPTERS

"As we often find with a new technology, the early adopters are very big consumers of that particular product, so the average size of their order is larger," Deyo comments.

The site recently began to take preorders on DVDs to further incite early-adopter purchases.

"They want to learn what's coming up and be able to get it on the street date," Deyo notes.

Online retailers are also increasing the comfort factor. In September, Reel.com introduced a five-point guarantee that applies to DVD as well as VHS purchases.

"One of the points is that we have the lowest prices on the Internet," Deyo comments. "If you buy a title on our site and find it somewhere else at lower price within 30 days, we will refund the difference."

Other DVD sites are trying to retain the advantages of a boutique store. Chief among those merits at DVD Express is the site's role not only as a retailer touting substantial selection and rapid-fire promotions but as a clearinghouse for information about DVD and related issues. President Mike Dubelko says sites carrying VHS never offer this help.

DVD Express recently acquired the Internet site DVD.com, which debuted Dec. 1 as an editorial source.

"We are turning that into an information area for everything associated with DVD—news, reviews, online chat, everything people who are into DVD want to know and learn," says Dubelko.

He says that 50,000 Internet users visit DVD Express every day, a number that's growing weekly. The company recently hired an outside public relations firm and completed a $16 million deal with America Online, as well as other agreements with the search engines Alta Vista and Infoseek. Infoseek will include DVD Express in its new Go.com service.

"It's really important to get a very large imprint on the Internet, so it is easy for people to find you and difficult for them to find your competitors," he says. "There is really no way around it." But Dubelko says because 5% of DVD Express' orders come in over the phone—many from people who have seen DVD Express' print ads—the company next year will step up its customer service in more traditional areas.

"We need to provide a call center to give customers a high level of support there," Dubelko says. "There's a comfort level they have to achieve when they place an order online, and many call back to make sure we got their order and things like that."

FIND A NICHE

Another way to compete is to find and promote a niche, an often-difficult task in the ultra-specialized online environment. NetFlix has found a successful nook renting DVDs in a market dominated by sell-through.

"People are finding this a compelling way to rent, and video rental is the American pastime," says NetFlix president Marc Randolph. "There are a lot of people who rent two or three times every week, especially someone who invested $500-$600 in a DVD player. It makes the sell-through equation more attractive, but to think people have lost their desire to rent movies is crazy."

Randolph says for every purchase on the site there are six or seven rentals, with an average of two or three titles per transaction. All rentals are for a week and decrease in price as the quantity increases. Customers pay $4 for the first DVD and $3 for the second and subsequent discs. Shipping costs $2 for the first disc and $1 per title thereafter, with a ceiling of $5.

NetFlix gets orders to half of its customers in one day by overnighting packages to the post office nearest to the customer and letting the mail carrier take it the rest of the way. Everything reaches the proper address within three days, Randolph says.

The biggest barrier to use of the NetFlix site is customers' lack of spontaneity in renting from a Web site. Video stores are easier.

"There are a lot of people who say, 'I decide to rent a move at 5:30 on my way home from work on Thursdays,' " he notes. "But I say, people have gotten preconditioned to act spontaneously, because the industry for so long has had only one- to two-day rentals."

'Babe' Sequel Won't Be A Silver Lining For Universal Studios Home Video

PICTURE THIS



by Seth Goldstein

NO SILVER LINING: It's fair to say **Bruce Pfander** has his work cut out for him. Universal Studios Home Video's executive VP inherits the task of turning a sow's ear into a silk purse next year when Universal Pictures turns over underperforming theatrical releases for cassette and DVD distribution.

The metaphor, unfortunately, is all too fitting. Universal's candidate for best-seller-dom, "Babe: Pig In The City," won't get fat at the box-office trough. After grossing less in a five-day Thanksgiving debut than the original, unheralded "Babe" did in three days, the sequel is counted as another studio disaster, trotting on the heels of the $80 million flop "Meet Joe Black." The double write-off cost **Casey Silver** his job as Universal Pictures chairman/CEO.

Pfander and Universal Music and Video Distribution (UMVD) will be expected to make up the shortfall. In fact, they'll likely be asked to redouble their efforts—no easy task because the goals assuredly were high from the get-go. Home video has always borne twin burdens in Hollywood. Twenty years after the VCR revolution grabbed headlines, movie executives still consider tapes (and now DVD) an ancillary business, only as good as the numbers it produces.

Those numbers are built into production budgets, cast in stone whether or not the flick flops. And studios add this caveat: There's always room on the upside if they need to make up lost ground. In Hollywood, it's not what have you done for me lately; it's what have you done for me tomorrow.

Pfander, Fox Home Entertainment's marketing chief before he left for a brief sojourn in Silicon Valley, came to Universal about a year ago. It was an auspicious time. Universal Studios Home Video had been part of the Universal Pictures reorganization mandated by Seagram president/CEO **Edgar Bronfman Jr.** Veteran home video executives **Louis Feola** and **Andrew Kairey** were being reassigned, and UMVD had just come into being.

One of Pfander's responsibilities is to enhance retail relationships with a "tent pole" strategy, using hits to support lesser releases included in the same marketing campaigns. Universal has catalog by the boxcar; it's the engines that may be lacking. Pfander acknowledged earlier (Billboard, Nov. 21) that the reissue of two "American Tail" features, his first tent pole, was not a resounding success. "Pig In The City" could have similar difficulties, and there isn't much else currently in the larder to drive sales. Universal Studios hasn't seen a major hit since "The Lost World: Jurassic Park" in May 1997.

Universal Studios Home Video's market share, which grew in the early and mid-'90s, not surprisingly has stalled. It stood at 9.3% in 1996 and 9.5% last year, according to our last analysis (Billboard, Jan. 31). This year won't show much improvement.

Of course, theatrical and home video rankings—they're nearly one and the same—are always a game of musical chairs. For a couple of years, including 1997, Paramount was left standing. But the studio rebounded mightily in 1998 with "Titanic," among other releases, and it already has a multimillion-unit winner for 1999, "The Rugrats Movie." Paramount Home Video will finish 1998 significantly ahead of the previous two years when it was stuck at a 5.6% share.

So, too, the sun will shine again for Universal. Its "Patch Adams," due Christmas and starring **Robin Williams**, could be a start. Also part of the Silver legacy are movies including "edTV," "Man On The Moon," and "The Adventures Of Rocky And Bullwinkle," scheduled through mid-2001. They're promising. They could deliver. It's 1999 that will be tough.

NEW WEAPON: Direct broadcast satellite TV (DBS) may have found the key to unlock a treasure trove of new subscribers. The big problem for DBS operators has been the inability to pick and choose which local TV channels they could carry. Congress said it was all or none; DBS providers couldn't afford the former, so they chose the latter.

Now, according to The Wall Street Journal, operators like U.S. Satellite Broadcasting and DirecTV have teamed up with phone companies to offer DBS and a "powerful new antenna" capable of tapping local channels via remote control. The Journal says the device—OK'd by the Federal Communications Commission—has made the difference for DBS enlistees, who subsequently cancel their cable service.

After a quiet period, DBS growth spurted again this year, and the antennae likely will fuel greater increases. Home video should take note: Hollywood may not care where revenue comes from, but retailers do.

'Antz' Set To Invade Homes

GETTING 'ANTZY': Even though it's still playing in more than 2,000 theaters, "Antz" is set for a Feb. 9 video release priced at $26.99, with a minimum advertised price of $16.95.

The computer-animated family feature has grossed more than $84 million at the box office. Since DreamWorks anticipates it will top off at $95 million, it may seem that the studio is jumping tbe bome-entertainment gun.

But head of worldwide video Matt Brown says it's all part of the plan.

"We want to come right off of the theatrical campaign," be comments, "and we'll start advertising in January to capitalize on that. It's all about heat and awareness."

Brown intends to turn up the heat for "Antz," wbicb will be supported by DreamWorks' biggest marketing campaign to date. A pre- and post-street TV blitz is scheduled for January and February, along with national print ads.

DreamWorks is working on multiple consumer tie-in partners for greater exposure. The deals will be announced at a later date, according to Brown.

Meanwhile, DreamWorks is kicking in a $5 rebate with purchase of the title plus "Paulie," "MouseHunt," "Small Soldiers," "Babe," or "The Land Before Time VI" (the latter two titles are from distributor Universal Studios Home Video).

Retailers will get a 7-foot-tall "Antz" tower, a floor decal, giant letters spelling out the title, and other point-of-purchase displays depicting memorable characters or scenes from the movie.

"We've proven with 'Small Soldiers' that we can handle a big media campaign, and 'Antz'

(Continued on next page)

SHELF TALK



by Eileen Fitzpatrick

Top DVD Sales™

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THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE (Rating) (Price)	Label Distributing Label, Catalog Number	Principal Performers
			◄ No. 1 ►		
1	—	1	GODZILLA (PG-13) (24.98)	Columbia TriStar Home Video 23129	Matthew Broderick Hank Azaria
2	—	1	GONE WITH THE WIND (G) (26.99)	MGM/UA Home Video Warner Home Video 06311	Clark Gable Vivien Leigh
3	—	1	LOST IN SPACE (PG-13) (22.98)	New Line Home Video Warner Home Video N4667	William Hurt Gary Oldman
4	—	1	TOMORROW NEVER DIES: SPECIAL EDITION (PG-13) (29.98)	MGM/UA Home Video Warner Home Video M207132	Pierce Brosnan Michelle Yeoh
5	—	1	TOP GUN (PG) (29.99)	Paramount Home Video 16927	Tom Cruise Kelly McGillis
6	—	1	THE HORSE WHISPERER (PG-13) (29.99)	Touchstone Home Video Buena Vista Home Entertainment 15640	Robert Redford Kristen Scott Thomas
7	—	1	CITY OF ANGELS: SPECIAL EDITION (PG-13) (24.99)	Warner Home Video 16320	Nicolas Cage Meg Ryan
8	—	1	MISSION IMPOSSIBLE (PG-13) (29.99)	Paramount Home Video 54977	Tom Cruise
9	—	1	U.S. MARSHALS: SPECIAL EDITION (R) (24.99)	Warner Home Video 15625	Tommy Lee Jones Wesley Snipes
10	—	1	STAR TREK: FIRST CONTACT (PG-13) (29.99)	Paramount Home Video 54947	Patrick Stewart Jonathan Frakes
11	—	1	THE WEDDING SINGER (PG-13) (24.98)	New Line Home Video Warner Home Video N4660	Adam Sandler Drew Barrymore
12	—	1	A PERFECT MURDER (R) (24.99)	Warner Home Video 16643	Michael Douglas Gwyneth Paltrow
13	—	1	DANCES WITH WOLVES: SPECIAL EDITION (PG-13) (29.99)	Orion Home Video Image Entertainment 47100	Kevin Costner
14	—	1	CASABLANCA (NR) (24.99)	MGM/UA Home Video Warner Home Video 6261	Humphrey Bogart Ingrid Bergman
15	—	1	STAR TREK GENERATIONS (PG) (29.99)	Paramount Home Video 329887	Patrick Stewart William Shatner
16	—	1	MERCURY RISING (R) (24.98)	Universal Studios Home Video 20353	Bruce Willis Alec Baldwin
17	—	1	FACE/OFF (R) (29.98)	Paramount Home Video 154957	John Travolta Nicolas Cage
18	—	1	FIFTH ELEMENT (PG-13) (29.99)	Columbia TriStar Home Video 68240	Bruce Willis Gary Oldman
19	—	1	TOMORROW NEVER DIES (PG-13) (24.98)	MGM/UA Home Video Warner Home Video M907025	Pierce Brosnan Michelle Yeoh
20	—	1	FEAR AND LOATHING IN LAS VEGAS (R) (26.98)	Universal Studios Home Video 20339	Johnny Depp

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Top Video Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Label Distributing Label, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
			◄ No. 1 ►					
1	5	2	ARMAGEDDON	Touchstone Home Video Buena Vista Home Entertainment 41657	Bruce Willis Ben Affleck	1998	PG-13	19.99
2	2	4	GODZILLA	Columbia TriStar Home Video 23126	Matthew Broderick Hank Azaria	1998	PG-13	14.95
2	2	2	LION KING II: SIMBA'S PRIDE	Walt Disney Home Video Buena Vista Home Entertainment 8804	Animated	1998	NR	26.99
2	2	2	SMALL SOLDIERS	Universal Studios Home Video 84018	Kirsten Dunst Gregory Smith	1998	PG-13	22.99
5	2	131	GONE WITH THE WIND ◇	MGM/UA Home Video Warner Home Video 907249	Clark Gable Vivien Leigh	1939	G	14.98
2	2	19	TITANIC	Paramount Home Video 833483	Leonardo DiCaprio Kate Winslet	1997	PG-13	20.95
7	2	2	CATS	PolyGram Video 4400479953	Elaine Page John Mills	1998	NR	24.95
4	4	4	THE X-FILES	FoxVideo 0448	David Duchovny Gillian Anderson	1998	PG-13	22.99
9	10	4	SOUTH PARK: 3-PACK VOLUME 2	Rhino Home Video Warner Home Video 36562	Animated	1998	NR	30.98
13	13	4	KISS: PSYCHO-CIRCUS	PolyGram Video 440010100	Kiss	1998	NR	19.96
13	13	4	HOPE FLOATS	FoxVideo 32234	Sandra Bullock Harry Connick, Jr.	1998	PG-13	19.96
12	4	4	LOST IN SPACE	New Line Home Video Warner Home Video N4666	William Hurt Gary Oldman	1998	PG-13	22.98
13	13	113	LADY AND THE TRAMP	Walt Disney Home Video Buena Vista Home Entertainment 582	Animated	1998	G	26.99
14	19	2	BILLBOARD DAD	Dualstar Video Warner Home Video 36519	Mary-Kate & Ashley Olsen	1998	NR	19.96
15	27	2	'N THE MIX WITH 'N SYNC	BMG Video 65000	'N Sync	1998	NR	19.96
15	19	2	PLAYBOY 1999 PLAYMATE VIDEO CALENDAR	Playboy Home Video Universal Music Video Dist. PBV0833	Various Artists	1998	NR	19.96
17	19	39	AUSTIN POWERS	New Line Home Video Warner Home Video N4577	Michael Meyers Elizabeth Hurley	1997	PG-13	14.98
15	27	2	HANSON TOUR '98: ROAD TO ALBERTANE	PolyGram Video 4400586253	Hanson	1998	NR	19.95
13	NEW ►		TORI AMOS: THE COMPLETE VIDEOS 1991-1998	Atlantic Video 83154	Tori Amos	1998	NR	19.96
20	19	2	PLAYBOY PRESENTS THE STORY OF X	Playboy Home Video Universal Music Video Dist. PBV834	Various Artists	1998	NR	19.96
17	22	4	THE EVIL DEAD	Anchor Bay Entertainment SV10587	Bruce Campbell	1993	NR	9.99
22	27	2	DEPECHE MODE: THE VIDEO 86-98	Warner Reprise Video 3-38504	Depeche Mode	1998	NR	19.96
20	27	25	BACKSTREET BOYS: ALL ACCESS VIDEO ▲	Jive/Zomba Video 41589-3	Backstreet Boys	1998	NR	19.95
14	NEW ►		BACKSTREET BOYS: NIGHT OUT WITH THE BACKSTREET BOYS	Jive/Zomba Video 41657	Backstreet Boys	1998	NR	19.95
15	22	4	SOUTH PARK: VOLUME 6	Rhino Home Video Warner Home Video 36558	Animated	1998	NR	14.98
26	NEW ►		U2: POPMART	PolyGram Video 4400583033	U2	1998	NR	19.95
27	25	19	SPICE WORLD	Columbia TriStar Home Video 02018	Spice Girls	1997	PG	19.95
28	26	4	SOUTH PARK: VOLUME 4	Rhino Home Video Warner Home Video 36556	Animated	1998	NR	14.95
29	NEW ►		1998 WORLD SERIES CHAMPIONS-N.Y. YANKEES	PolyGram Video 450057347	Various Artists	1998	NR	19.96
30	NEW ►		PLAYBOY'S ASIAN EXOTICA	Playboy Home Video Universal Music Video Dist. PBV0836	Various Artists	1998	NR	19.96
31	22	19	JERRY SPRINGER-TOO HOT FOR TV!	Real Entertainment 6502	Jerry Springer	1998	NR	24.99
32	19	2	QUEST FOR CAMELOT	Warner Family Entertainment Warner Home Video 1607	Animated	1998	G	22.95
33	30	7	STARSHIP TROOPERS	Columbia TriStar Home Video 71713	Casper Van Dien Denise Richards	1997	R	19.95
34	32	2	AMISTAD	Universal Studios Home Video 83727	Morgan Freeman Anthony Hopkins	1997	R	19.95
35	31	126	GREASE: 20TH ANNIVERSARY EDITION ◆	Paramount Home Video 1108	John Travolta Olivia Newton-John	1978	PG	14.95
36	29	4	SOUTH PARK: VOLUME 5	Rhino Home Video Warner Home Video 36557	Animated	1998	NR	14.95
37	33	11	PLAYBOY'S FRESHMAN CLASS	Playboy Home Video Universal Music Video Dist. PBV0832	Various Artists	1998	NR	19.98
38	26	13	THE EXORCIST-25TH ANNIVERSARY SPECIAL EDITION	Warner Home Video 16176	Ellen Burstyn Linda Blair	1973	R	19.98
39	34	19	JERRY SPRINGER-THE BEST OF	Real Entertainment 6509	Jerry Springer	1998	NR	14.99
40	36	19	PLAYBOY'S PLAYMATES REVISITED	Playboy Home Video Universal Music Video Dist. PBV0830	Various Artists	1998	NR	19.98

● RIAA gold cert. for sales of 50,000 units or $1 million in sales at suggested retail ▲ RIAA platinum cert. for sales of 100,000 units or $2 million in sales at suggested retail. ◆ ITA gold certification for a minimum of 125,000 units or a dollar volume of $9 million at retail for theatrically released programs, or of at least 25,000 units and $1 million at suggested retail for nontheatrical titles. ◇ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of $18 million at retail for theatrically released programs, and of at least, 50,000 units and $2 million at suggested retail for nontheatrical titles. © 1998, Billboard/BPI Communications.

Fox To Roll Out Videos Of Marvel Comics Superheroes

MARVEL-OUS COLLECTION: Marvel Comics superheroes Captain America, the Incredible Hulk, Iron Man, Mighty Thor, Spider-Man, and Sub-Mariner are the featured attractions in a new line of videos from 20th Century Fox Home Entertainment.

Each collector pack contain three double-episode videos featuring a single superhero; priced at $59.98, they hit stores Feb. 16. Individual cassettes are availahle Feb. 2 for $14.98.

Fox has an extensive promotional arsenal at the ready. Besides playing up the fact that the six titles' episodes are from the original 1960s animated television shows—thus targeting adults as well as kids—the studio is utilizing on-pack giveaways, a consumer sweepstakes, and cross-promotions. Each tape also includes a newly produced introduction by Marvel Comics creator Stan Lee.

The three-volume packs come with a reproduction of a 1960s Marvel Comics book, a numbered limited-edition lithograpb, and a collectible silver character medallion worth $40 and exclusive to eacb set. Called Become a Superhero Legend, the sweepstakes allows a single grand-prize winner the opportunity to be written into a Marvel comic book as a guest character.

Fox will cross-promote the line on more than 1 million Toy Biz packs containing Marvel characters.

AMERICAN GIRL, PART 2: In last issue's Child's Play, we told you about audio plans for American Girl Place, the new Chicago-based flagship retail outlet of multimillion-dollar cataloger American Girl.

The three-level, 35,000-square-foot store, located in Chicago's upscale North Michigan Avenue shopping district, features boutiques filled with American Girl dolls, clothing, accessories, books, and more, as well as a cafe and a live theater. As reported last issue, "The American Girls Revue," a 55-minute musical that re-creates scenes from the line's superh historical-fiction books, will be the



by Moira McCormick

subject of an imminent cast recording, due in early 1999.

There are no plans at present for video, but theater director Libbet Richter says that would be a natural next step for American Girl. Middleton, Wis.-hased Pleasant Company publisher of American Girl magazine, recently sold by founder Pleasant Rowland to Mattel for $700 million, has been working on a live-action-plus-animation TV show based on the bimonthly.

"We've had talks with every major network," says Richter, "and there's a lot of interest." However, the networks are "concerned that boys won't watch the show. For our part, we're also looking at the economics of kids' TV. It's merchandise-driven, and we don't want to develop product based on the television show."

Indeed, as Richter notes, Pleasant Company does not even advertise its own existing product line or any other in American Girl magazine. "So home video may be a better way for us to distribute this program," says Richter, who observes that even PBS is worried about the projected deficit of male viewers.

"We'd sell the videos here at American Girl Place and through the catalog. We've done surveys of our magazine audience, and they're excited about the idea," Richter says.

Richter adds that girls in the magazine's target age group of 7-12 "are neglected." To which Child's Play says a forceful amen.

Entertainment goes "straight from Sesame Street to Spice Girls," Richter notes. "We have to let them explore their world without an overlay of sex and makeup and give girls the opportunity to be girls."

SHELF TALK

(Continued from preceding page)

is the largest-grossing non-Disney animated film this year," says Brown, a former Buena Vista Home Video executive.

Brown won't reveal any sales figures for "Small Soldiers."

DVD DEALS: If you're looking for a deal on DVDs, fire up your computer and start surfing the Internet.

A number of DVD sites are offering everything from free players and software to gift-wrapping services. For example, the new Best Buy DVD site offers consumers a chance to enter a sweepstakes to win hardware and software. The site, accessed through bestbuy.com, opened Nov. 22 with more than 1,200 titles for sale.

DVD Express bas priced some product as low as $14.99 and, for holiday fun, created the Santa's Great Movie Adventure Contest. Consumers enter by identifying movie titles in a story about Santa pitching a movie idea in Hollywood.

The answers, hidden in the text, can be E-mailed to DVD Express. Correct responses go into a sweepstakes drawing for a $100 shopping spree. Winners will be selected weekly until New Year's. DVD Express' World Wide Web address is dvdexpress.com.

BigStar Entertainment (bigstar.com) has done the work for people who can't figure out whicb movies to buy for family and friends. The site has selected 12 of the most popular movies of all time; 10 are available on VHS, and two are on DVD.

Selections can be sent to multiple addresses anywhere in the U.S. and will be gift-wrapped free with the click of a mouse. BigStar has added a new DVD area for the holidays, with more than 1,000 titles featured at discount prices.

Billboard. DECEMBER 12, 1998

Top Video Rentals™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE (Rating)	Label Distributing Label, Catalog Number	Principal Performers
			◄ No. 1 ►		
1	7	2	ARMAGEDDON (PG-13)	Touchstone Home Video Buena Vista Home Entertainment 41657	Bruce Willis Ben Affleck
2	1	4	DEEP IMPACT (PG-13)	Paramount Home Video 330821	Morgan Freeman Robert Duvall
3	2	4	GODZILLA (PG-13)	Columbia TriStar Home Video 23123	Matthew Broderick Hank Azaria
4	6	2	SMALL SOLDIERS (PG-13)	Universal Studios Home Video 84018	Kirsten Dunst Gregory Smith
5	4	8	A PERFECT MURDER (R)	Warner Home Video 16643	Michael Douglas Gwyneth Paltrow
6	3	5	HOPE FLOATS (PG-13)	FoxVideo 32234	Sandra Bullock Harry Connick, Jr.
7	5	6	THE X-FILES (PG-13)	FoxVideo 0448	David Duchovny Gillian Anderson
8	8	3	THE HORSE WHISPERER (PG-13)	Touchstone Home Video Buena Vista Home Entertainment 1355203	Robert Redford Kristin Scott Thomas
9	9	11	CITY OF ANGELS (PG-13)	Warner Home Video 16320	Nicolas Cage Meg Ryan
10	10	10	MERCURY RISING (R)	Universal Studios Home Video 83590	Bruce Willis Alec Baldwin
11	11	11	WILD THINGS (R)	Columbia TriStar Home Video 02286	Matt Dillon Neve Campbell
12	15	5	THE BIG HIT (R)	Columbia TriStar Home Video 02459	Mark Wahlberg Lou Diamond Phillips
13	12	8	LOST IN SPACE (PG-13)	New Line Home Video Warner Home Video N4666	William Hurt Gary Oldman
14	17	6	THE LAST DAYS OF DISCO (R)	PolyGram Video 4381509366	Kate Beckinsale Chloe Sevigny
15	16	7	THE SPANISH PRISONER (PG)	Columbia TriStar Home Video 01996	Campbell Scott Steve Martin
16	13	8	THE OBJECT OF MY AFFECTION (R)	FoxVideo	Jennifer Aniston Paul Rudd
17	14	5	SPECIES II (R)	MGM/UA Home Video Warner Home Video M906836	Natasha Henstridge Michael Madsen
18	20	11	PRIMARY COLORS (R)	Universal Studios Home Video 83373	John Travolta Emma Thompson
19	19	4	THE OPPOSITE OF SEX (R)	Columbia TriStar Home Video 01837	Christina Ricci Martin Donovan
20	18	4	LION KING II: SIMBA'S PRIDE (NR)	Walt Disney Home Video Buena Vista Home Entertainment 8804	Animated

◆ ITA gold certification for a minimum of 125,000 units or a dollar volume of $9 million at retail for theatrically released programs, or of at least 25,000 units and $1 million at suggested retail for nontheatrical titles. ◇ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of $18 million at retail for theatrically released programs, and of al least, 50,000 units and $2 million at suggested retail for nontheatrical titles. © 1998, Billboard/BPI Communications.

Billboard. DECEMBER 12, 1998

Top Kid Video™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Label, Distributing Label, Catalog Number	Year of Release	Suggested List Price
			◄ No. 1 ►		
1	1	3	LION KING II: SIMBA'S PRIDE Walt Disney Home Video/Buena Vista Home Entertainment 8804	1998	26.99
2	2	156	LADY AND THE TRAMP Walt Disney Home Video/Buena Vista Home Entertainment 582	1955	26.99
3	4	9	SCOOBY-DOO ON ZOMBIE ISLAND Warner Family Entertainment/Warner Home Video H1424	1998	19.96
4	8	13	TELETUBBIES: DANCE WITH THE TELETUBBIES Warner Family Entertainment/Warner Home Video B3748	1998	14.95
5	3	161	THE LITTLE MERMAID: THE SPECIAL EDITION Walt Disney Home Video/Buena Vista Home Entertainment 12731	1989	26.99
6	7	31	ANASTASIA FoxVideo	1997	26.98
7	5	41	HERCULES Walt Disney Home Video/Buena Vista Home Entertainment 9123	1997	26.99
8	9	13	TELETUBBIES: HERE COME THE TELETUBBIES Warner Family Entertainment/Warner Home Video B3747	1998	14.95
9	10	5	QUEST FOR CAMELOT Warner Family Entertainment/Warner Home Video 1607	1998	22.95
10	6	11	BARNEY'S GREAT ADVENTURE PolyGram Video 40045005765	1997	22.95
11	20	3	MARY-KATE & ASHLEY: BILLBOARD DAD Dualstar Video/Warner Home Video 36519	1998	19.96
12	16	7	C BEAR AND JAMAL Xenon Entertainment 4033	1998	14.98
13	12	17	THE BLACK CAULDRON Walt Disney Home Video/Buena Vista Home Entertainment 9124	1985	26.99
14	15	31	ELMOPALOOZA! ◇ Sony Wonder	1998	12.98
15	18	91	THE HUNCHBACK OF NOTRE DAME Walt Disney Home Video/Buena Vista Home Entertainment 7955	1996	26.99
16	14	157	PETER PAN: 45TH ANNIVERSARY LIMITED EDITION Walt Disney Home Video/Buena Vista Home Entertainment 12730	1953	26.99
17	NEW ▶		BARNEY: 2-PACK Barney Home Video/Lync Studios 2025	1998	16.95
18	19	39	CREATURE COMFORTS BBC Video/FoxVideo 7012	1997	14.98
19	13	11	KIKI'S DELIVERY SERVICE Buena Vista Home Entertainment	1998	19.99
20	22	13	BARNEY'S HALLOWEEN PARTY Barney Home Video/The Lyons Group 2024	1998	14.95
21	25	239	BAMBI Walt Disney Home Video/Buena Vista Home Entertainment 942	1942	26.99
22	11	13	POCAHONTAS II: JOURNEY TO A NEW WORLD Walt Disney Home Video/Buena Vista Home Entertainment 12743	1998	26.99
23	RE-ENTRY		FUN AND FANCY FREE Walt Disney Home Video/Buena Vista Home Entertainment 9875	1947	26.99
24	17	9	BLUE'S CLUES: BLUE'S BIRTHDAY Nickelodeon Video/Paramount Home Video 838873	1998	9.95
25	24	265	AN AMERICAN TAIL ◇ Universal Studios Home Video 83842	1986	19.98

◆ ITA gold certification for a minimum of 125,000 units or a dollar volume of $9 million at retail for theatrically released programs, or of at least 25,000 units and $1 million at suggested retail for nontheatrical titles. ◇ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of $18 million at retail for theatrically released programs, and of at least, 50,000 units and $2 million at suggested retail for nontheatrical titles. © 1998, Billboard/BPI Communications.

Update

CALENDAR

DECEMBER

Dec. 5, **Backstage Pass Seminar**, presented by Silver Lining Entertainment Inc., the Wyndham and the Republic Gardens, Washington, D.C. 888-836-8086.

Dec. 5, **Recording Academy's Annual Holiday Party**, Chasen's, West Hollywood. 310-392-3777.

Dec. 6, **Party For Zoot**, a benefit for the Mannes Jazz and Contemporary Music Program, Zinno's, New York. 212-229-5896, ext. 304.

Dec. 7, **Billboard Music Awards**, Las Vegas. 212-536-5002.

Dec. 8, **Assn. Of Independent Music Publishers Presents Indie Award to Helene Blue**, Dillon's Restaurant, New York. 212-758-6157.

Dec. 8, **Jewish Federation Chanukah Cocktail Party**, hosted by Freddy DeMann and Ed Rosenblatt, Barney Greengrass at Barney's New York, Beverly Hills, Calif. 323-761-8224.

Dec. 8, **18th Annual Video Hall Of Fame**, presented by Video Business, Marriott Marquis Hotel, New York. 323-965-2412.

Dec. 8-9, **Jupiter Digital News Forum**, Atlanta. 800-488-4345, hema@jup.com.

Dec. 9, **Old Friends/New Friends: Vintage Gear In The Modern Studio**, presented by the New York chapter of the National Academy of Recording Arts and Sciences and the Museum of Sound Recording, New York. 212-245-5440, newyork@GRAMMY.com.

Dec. 10, **Entertainment Law: The Year In Review 1998**, presented by Stan Soocher and the Nashville Bar Assn., ASCAP, Nashville. 615-242-9272.

Dec. 10, **Amnesty International Concert For Human Rights Defenders**, with Alanis Morissette, Radiohead, Shania Twain, Peter Gabriel, Tracy Chapman, Youssou N'Dour, and Jimmy Page & Robert Plant, Bercy Stadium, Paris. 212-545-5839.

Dec. 10, **A Concert Tribute To Eleanor Roosevelt**, by the Women's Philharmonic in partnership with Amnesty International and the New Heritage Music Foundation, Herbst Theatre, San Francisco. 415-437-0123.

Dec. 10-12, **Aspen Artist Development Conference**, Aspen, Colo. 970-544-8292.

Dec. 11, **Fourth Annual RETILA Rock Awards**, presented by RETILA magazine, Grand Olympic Auditorium, Los Angeles. 323-852-1525.

Dec. 11, **Annual Charles Dickens Dinner**, honoring Diane Warren and sponsored by the University of Southern California, Biltmore Hotel, Los Angeles. 213-740-3234.

Dec. 15-19, **Lexus Challenge**, benefiting Childhelp USA and the Entertainment Industry Foundation, La Quinta Resort & Club Citrus Course, La Quinta, Calif. 310-550-7776.

Dec. 18, **Christmas Musical Spectacular & 1998 Humanitarian Awards**, presented by the American Cinema Awards Foundation, Roseland, New York. 917-539-6727.

JANUARY

Jan. 4-8, **Macworld Expo**, Moscone Center, San Francisco. 900-645-EXPO.

Jan. 7-10, **1999 International Consumer Electronics Show**, Las Vegas. 703-907-7605.

Jan. 11, **26th Annual American Music Awards**, Shrine Auditorium, Los Angeles. 323-931-8200.

Jan. 13-15, **Mobile Beat DJ Show And Conference**, Tropicana Hotel, Las Vegas. 716-385-9920.

Jan. 17-19, **David Coursey's Showcase '99**, Sheraton Hotel & Marina, San Diego. 888-33-UPSIDE.

Jan. 23, **Backstage Pass Seminar**, presented by Silver Lining Entertainment Inc., Georgian Terrace, Atlanta. 888-836-8086.

Jan. 24-28, **MIDEM 1999**, Palais des Festivals, Cannes. 212-689-4220.

Jan. 25-28, **ComNet Conference**, Convention Center, Washington, D.C. 900-545-EXPO.

Jan. 27-28, **Online Advertising '99**, Le Meridien Hotel, New Orleans. 800-647-7600.

Jan. 28-31, **1999 National Assn. Music Merchants International Music Market**, Convention Center, Los Angeles. 800-767-NAMM.

FEBRUARY

Feb. 11-13, **eXtravaganza '99**, sponsored by the Nashville Entertainment Assn., various venues, Nashville. 615-327-4308, extravaganza@nea.net.

Feb. 14, **30th Annual NAACP Image Awards**, Civic Auditorium, Pasadena, Calif. 323-937-2454.

Feb. 16-17, **Digital Broadcast Satellite Conference: The Five Burning Questions**, Sheraton Gateway Hotel, Los Angeles. 831-643-2222, www.carmelgroup.com.

Feb. 22, **MusiCares Person Of The Year Dinner**, honoring Stevie Wonder, Century Plaza Hotel, Los Angeles. 310-201-8816.

Feb. 23-25, **Great Lakes Broadcasting Conference & Expo**, Lansing Center, Lansing, Mich. 800-968-7622.

Feb. 24, **41st Annual Grammy Awards**, Shrine Auditorium, Los Angeles. 310-392-3777.

Feb. 27, **How To Start & Run Your Own Record Label Seminar**, New Yorker Hotel, New York. 212-688-3504.

MARCH

Merch 6-7, **1999 New York Music And Internet Expo**, New Yorker Hotel Grand Ballrooms, New York. 973-731-6864.

March 8-11, **1999 National Assn. Of Recording Merchandisers Convention & Trade Show**, Las Vegas Hilton, Las Vegas. 609-596-2221.

APRIL

April 25-28, **Louisiana Music-New Orleans Pride 1999 Conference**, New Orleans. 504-592-9800.

MAY

Mey 10-13, **1999 3D Design & Animation Conference And Exposition**, Convention Center, Santa Clara, Calif. 415-278-5258.

May 13-15, **Electronic Entertainment Expo, Convention Center**, Los Angeles. 800-315-1133, www.e3expo.com.

May 26, **New England Video Software Dealers Assn. Educational Forum And Trade Show**, Bentley College, Boston. 800-949-8732.

JUNE

June 13-16, **Cable '99**, sponsored by the National Cable Television Assn., McCormick Convention Center, Chicago. 202-775-3669.

GOOD WORKS

CARING CONCERTS: **John Hiatt** will hold a holiday concert Saturday (5) at the Riviera Theatre in Chicago, sponsored by local triple-A WXRT. One dollar from each ticket will go toward the Honduras Reconstruction Fund. Contact: **Robyn Ryland** at 212-253-3185.

Alanis Morissette, Radiohead, Jimmy Page & Robert Plant, Peter Gabriel, Tracy Chapman, Asian Dub Foundation, Youssou N'Dour, and **Shania Twain** are part of the superstar lineup scheduled for the Amnesty International Concert for Human Rights Defenders, to be held Thursday (10) at Bercy Stadium in Paris. The show, which will be preceded that week by a human rights summit at the Palais de Chaillot, celebrates the 50th anniversary of the Universal Declaration of Human Rights. Contact: **Beth Katz** at 212-545-5839.

Bonnie Raitt, Jackson Browne, Los Lobos, and **Keb' Mo'** will appear Dec. 18 at the Santa Monica (Calif.) Civic Auditorium in order to raise money for those affected by Hurricane Mitch. Money will go to the Central American Resource Center, a women's human rights organization called MADRE, and a medical relief organization called Doctors Without Borders. Golden Circle ticket holders will be entitled to a private reception with the artists. Concertgoers are also asked to bring packages of rice and beans. Contact: **Robin Mesger** at 213-930-0811.

PICTURE PERFECT: "Children First: A Celebration Of Children By Top Photographers And Recording Artists" is a book-and-music set that benefits Homes for the Homeless, a group dedicated to homeless kids and their families. It was released Dec. 1 by Bulfinch Press and Reprise Records. The book features pictures of youngsters taken by famous photographers like **Bruce Weber** and **Lizzie Himmel**. The CD, located in the book sleeve, contains 12 tracks by **Cher, Joni Mitchell, Eric Clapton, Chris Isaak, BT, Holly Palmer, Depeche Mode,** and **Neil Young**, among others. Contact: **Alisse Kingsley** at 818-953-3485.



Hayes Of Our Lives. R&B legend Isaac Hayes—now known to a new generation as the voice of Chef on "South Park"—recently lectured about his triumphs, hardships, and life passions at a symposium held at the Sony Club in New York. Shown after the lecture, from left, are Jimi Starks, VP of black music sales at Sony Music Entertainment; Hayes; Isisara Bey, senior director of corporate affairs at Sony Music Entertainment; and LeBaron Taylor, senior VP of corporate affairs at Sony Music Entertainment.

FOR THE RECORD

Contrary to a typographical error in the James Taylor interview (Billboard, Dec. 5), Taylor's brother Alex died in March 1993.

Contrary to a story in the Dec. 5 issue, the self-titled debut from Jive act the Backstreet Boys was certified by the Recording Industry Assn. of America as having sold 7 million units as of October.

LIFELINES

BIRTHS

Boy, Ethan Charles, to **Mindy Rickles** and **Ed Mann**, Nov. 13 in Los Angeles. Father is president of MannGroup Radio Services. Maternal grandfather is comedian Don Rickles.

Boy, Brandon Maxwell, to **Robin** and **Cary Vance**, Nov. 15 in New Jersey. Father is senior director of promotion for Virgin Records.

Boy, Beckett, to **Melissa Etheridge** and **Julie Cypher**, Nov. 18 in Los Angeles. Etheridge is an Island recording artist. Cypher is a film director ("Teresa's Tattoo") and music video director.

Girl, Brianna Victoria, to **Kathleen** and **Brian Blackwell**, Nov. 20 in Los Angeles. Mother is a Sony Music marketing services staffer. Father is sales manager at Sony Music Distribution.

DEATHS

Barbara Acklin, 56, of an undisclosed illness, Nov. 27 in Nebraska. The singer/songwriter, who typified the light pop/soul popular in the '60s and '70s, died in Nebraska, where she was recording vocal dubs, according to a spokeswoman for Acklin. Born in California and raised in Chicago, Acklin saw her career take off in 1966 when she joined Brunswick Records as a songwriter, as well as a secretary/receptionist for producer Carl Davis. She is said to have written her share of "Whispers (Gettin' Louder)," a 1966 hit for Jackie Wilson, at her desk in between typing letters. Her own recordings of "Love Makes A Woman" was a hit, as well as her "Just Ain't No Love" and "Am I The Same Girl," which was covered in 1992 by Swing Out Sister. She wrote "Have You Seen Her," a 1971 hit for the Chi-Lites, with husband Eugene Record. In 1995, Brunswick released on CD "Barbara Acklin's Greatest Hits" and plans a rerelease of her debut album, "Love Makes A Woman," in February. She is survived by her daughter, Samotta, and a granddaughter, Sherotta.

FOR PETER ZIZZO, EMOTION IS THE KEY

(Continued from page 49)

whole process. I really want to be a writer and producer, and I believe in my heart that Billy was meant to be the artist through which I can make my statement as an artist," Zizzo says.

That's a long way from his early days as a guitar player in hands where he invariably fell into writing by default. At 16, he was signed by former EMI-Capitol Records Group North America chief Charles Koppelman to a publishing contract and sold his first song, "I Think I'll Ask Her To Dance."

"I felt like a professional songwriter with my little advance," Zizzo says. "I was validated at 16 and totally driven to keep going."

And now, half a lifetime later, Zizzo is convinced his best work remains ahead. "I'm very proud of the songs that have been successful, but I don't think I've had the song that will most define me. Some of the ones that I'm most happy with have been sitting around for years.

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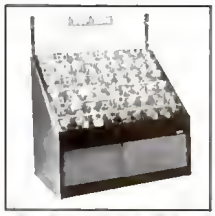
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OZ'S APRA

(Continued from page 50)

Neil Finn, Merril Bainbridge, and Tina Arena; continued overseas programming of local films and TV shows, particularly in European markets; and the contributiona to Hollywood productions of composers from Australia and New Zealand.

"Part of the rise in foreign income is due to the lower Australian dollar," APRA CEO Brett Cottle tells Billboard. "But Australian composers have been aggressively finding new markets, like Germany—which broke the $1 million mark for us for the first time—Sweden, and France."

The U.K. remains the biggest foreign-income supplier, providing $3 million Australian ($1.89 million). The U.S. is second, with payments totaling $2.6 million Australian ($1.6 million).

The next 12 to 18 montha look strong, given Australian composers' success in current Hollywood blockbusters. David Hirschfelder worked on "Elizabeth" and "Sliding Doors," while a fellow Melburnian, Burkhard Dallwitz, composed material for "The Truman Show."

Next year should see three additional income streams. One is licensing from Internet service providers, which is dependent on the content of draft legislation to be issued in the new year. Publishers are exploring secondary income in the area of synchronization and education. A major issue through 1999 is the raising of commercial radio's royalty rate from its current 2.66% of gross advertising revenue to 3.75%; if successful, this would account for an additional "couple of million dollars," says Cottle.

However, an "extremely significant negative" is affecting mechanical income; this has come in the wake of July's changes to the Copyright Act that allowed parallel imports.

"The problem was never the importation of product from legitimate markets, such as the U.S.," says Cottle. "The problem was markets where the bulk of the product is pirated or where the mechanicals aren't properly paid. That problem is now with us."

APRA is currently in litigation with importer Much More Music, alleging that it brought in product not made with license agreements from copyright owners in the country of manufacture, in this case Indonesia.

PREMIOS AMIGO

(Continued from page 51)

Ella Baila Sola, Aqua, Naranjo, Enrique Iglesias, Ana Belén, and Céspedes. The most successful label was Warner, with six awards, followed by BMG-Ariola (four), Sony (three), Virgin and Universal (two each), and Spanish indie Pep's Records (one).

The event was attended by Prince Felipe, heir to the Spanish throne and honorary president of the Amigo organizing committee. The three charities that received the 12 million pesetas ($82,750) paid by the 1,200 industry people who attended made a last-minute decision to send the money to the Central American countries devastated by last month's Hurricane Mitch.

MIXED RESULTS FOR MUSIC MERCHANTS

(Continued from page 1)

sic say their sales from Nov. 26 to Nov. 29 were above last year's, the unseasonably warm weather in many parts of the country kept a number of consumers out of malls and record stores.

"People were outside taking advantage of the warm weather," says John Grandoni, VP of purchasing for the 172-store National Record Mart, based in Carnegie, Pa. "Mall traffic was down Saturday and Sunday," with comparable-store sales being flat for those two days. He adds, however, that National's Friday sales were a one-day chain record.

Indeed, a report by the International Council of Shopping Centers estimates that home entertainment sales, which include music, in malls were up only 0.1% over Thanksgiving weekend. But the trade group's data and the lackluster results most music retailers reported to Billboard stand in marked contrast to SoundScan, which reports that album sales were up 7% over sales during the same week last year.

Estimates of year-to-year music sales gains for all retailers over the four-day weekend, which officially starts the all-important holiday selling season, ranged from "slightly down" to a high of 26% at Boston-based Newbury Comics.

For mass merchandisers like Kmart and Wal-Mart, weather was apparently no barrier to the purchase of music. Peter Cline, president of Handleman Entertainment Resources, which racks music in 4,400 mass-merchant stores, says music sales "exceeded our wildest expectations. They were very strong compared to last year."

None of the retailers queried by Billboard reported problems with product flow. Careful ordering of new releases coupled with advanced inventory-replenishment systems prevented any shortages or oversupplies. Jim Litwak, executive VP of marketing and merchandising at the 529-store Trans World Entertainment, says, "Our in-store position is just absolutely phenomenal, because we were dead-on in terms of projections for what we bought."

John Marmaduke, president of the 129-store, Amarillo, Texas-based Hastings Entertainment, and Terry Woodward, president of the 125-store, Owensboro, Ky.-based Wax-Works, each say that their chains' comparable-store increases were positive, but just barely. Like others, Marmaduke cites weather, saying, "If this weather holds, Christmas will be disappointing."

Musicland, the largest music retailer, declined comment on the holiday weekend but at press time released a report stating that sales from stores open more than a year rose only 0.3% in the four weeks that ended Nov. 28. For its mall concepts Sam Goody/Musicland and Suncoast Motion Picture Company, same-store sales declined 0.6%.

David Lang, president of the 10-unit, South Plainfield, N.J.-based Compact Disc World, says the chain enjoyed a 10% comparable-store sales increase for Thanksgiving weekend. But that increase was driven by higher prices. "Our transaction count was down," says Lang. "We had less people buying more."

In Charlotte, N.C., Don Rosenberg, president of the 11-unit Record Exchange, says business was "kind of a hodgepodge, with some stores being up and some being down. Overall, I would say our business is OK."

In Neptune, N.J., David Massry, president of the 28-unit Ritmo Latino chain, says that the company enjoyed a 5% comparable-store increase for Thanksgiving weekend. But he notes that the chain's holiday selling season typically kicks in later than the Anglo music business.

Retailers say that there were few surprises over the weekend (excepting the weather) and that new releases performed as expected. Most brick-and-mortar retailers say that Metallica's "Garage Inc." was their best seller, while rackjobbers cite Garth Brooks' pace-setting "Double Live." (See Between The Bullets, page 88). Other top albums were by 2Pac, Jewel, Mariah Carey, Celine Dion, and the Offspring. But Hastings' Marmaduke notes that the top 10 titles at his chain are "not doing the tonnage they did a year ago at this time."

Pricing was not a serious problem in most markets, retailers say, although some accounts complained about their competitors selling the two-disc "Double Live" for $13.99, just pennies above the wholesale cost.

In some markets, there were echoes of the price wars of past years. At the 20-store Newbury Comics, a number of hit albums were selling for $10.88 and $9.99. Chief executive Mike Dreese says this was due to pressure from consumer electronics retailer Best Buy, which has moved into Newbury's markets with as many as seven new stores that sell the hits at low prices. "We're being very competitive," says Dreese, "and paying very close attention to what [prices Best Buy is] putting up."

Dreese also notes that music sales from his chain's World Wide Web site are far ahead of last year's. Although online sales remain a small portion of the overall music market, they are up significantly, most sources agree. At the leading Internet music retailer, Amazon.com, sales "exceeded our expectations" during the holiday weekend, says GM of music Jennifer Cast.

At Amazon, the best-selling album over the holiday was Dion's Christmas album, "These Are Special Times." Cast adds that the only surprise of the weekend was the success of boxed sets. Eight of the online merchant's top 100 titles were boxes, including collections by Bruce Springsteen, John Lennon, Bob Dylan, and Frank Sinatra. The Springsteen box, she adds, also showed up as the retailer's No. 4 gift title.

Gift certificates are selling briskly, many retailers report, which should bode well for later in the season. "I'm very optimistic about this holiday selling season and especially the post-Christmas period, which is getting more and more important every year," Grandoni says.

As for formats, the CD continues to grow at the expense of the cassette. "They're a little softer, but they're still a very strong part of our business," Litwak says of cassettes. Dreese predicts that "by summer we won't be selling cassette singles." He says the gross profit margin on vinyl now exceeds that of tape.

Some independent stores were less bullish than the chains. At Aron's in Hollywood, manager Richard Ellis says sales may have been a "little bit higher" than last year's. He attributes that tepid assessment to a rainy Friday and a parade Sunday that blocked traffic.

However, Ken Alterwitz, senior VP of sales and marketing at Valley Media, says that the wholesaler enjoyed the largest-ever Monday following Thanksgiving weekend. Sales for independent retailers were up 30% over last year, he says, noting that, for the year, the company's independent sales are up only 10%.

While the season may have gotten off to a lackluster start in the eyes of some merchants, the variety of new releases this year has given retailers cause for cheer in the days ahead.

Dave Levesque, senior music buyer for the 35-store Harmony House, based in Troy, Mich., says, "There are plenty of top-notch hits to choose from. Every demographic is covered. And overall economic conditions are good."

DVD SEES A HOLIDAY SURGE

(Continued from page 1)

own during the four-day kickoff to the Christmas buying season. But all eyes were on DVD, concluding its first full year at retail.

Last November, DVD was still living down the wildly optimistic predictions accompanying the digital disc's retail debut in March 1997. "It's not fair to compare things to last year, but we've at least doubled our sales," says Tower Video VP John Thrasher. "And we've sold more DVD right now than we ever sold at the height of laserdisc."

Best Buy reported its biggest week ever in players and discs, more than compensating for VHS sales that have been sluggish until now.

"Most retailers did three or four times the player volume they had averaged per week over the past several months," says Toshiba America marketing VP Steve Nickerson. By keeping pipelines full, "I'm assuming we could get close to cumulative retail deliveries of 1.2 million-1.5 million units in 1998," predicts Emiel Petrone, chairman of the DVD Video Group and executive VP of Philips Electronics.

Accompanying the Thanksgiving week hardware purchases were at least 265,000 discs, according to VideoScan, which tracks approximately 80% of retail activity. VideoScan hiked its 1998 total to 6.9 million discs, excluding Internet vendors, which may start contributing point-of-purchase data next year.

Best sellers included "Godzilla," "Gone With The Wind," "Lost In Space," and "The Horse Whisperer," sometimes surpassing the title's VHS counterpart. Dana Christy, video product manager at Virgin Megastore in Los Angeles, says the DVD edition of "Lost In Space" outsold the cassette by two-to-one. "There are so many added features that it's really helping sales," she notes.

World Wide Web sales were a huge help to the adolescent format, aided by video newcomer Amazon.com, which knocked 50% off DVD suggested list prices by way of introducing itself. Online retailer DVD Express had "phenomenal" weekend results and shipped 20,000 units in November, according to marketing VP Susan Daniher. Reel.com saw its DVD and VHS volume jump 200% in the last two weeks of the month.

Meanwhile, NetFlix's Web promotion, tying DVD rentals to purchase of a Sony player, "is going fantastically," says Sony DVD Video Marketing VP Mike Fidler. "The response from consumers is exceptional."

Nothing on the tape side garnered that kind of response, but business was better than expected thanks to the orderly release—spaced about a week apart—of major titles like "Armageddon," "The X-Files," and "Dr. Dolittle." New York-based Alexander & Associates says VHS sales were 8% over those during the same period last year, according to analyst Barbara McNamara, and some chains did considerably better. Tower Video is 20% ahead of last year on the strength of a strong Thanksgiving.

But the key to retailing '98 is the arrival of DVD, which should put more than 1 million players in homes by year's end and fuel software sales well into 1999. "With all those players under Christmas trees, the software explosion has yet to occur," says Best Buy music and video VP Joe Pagano.

VHS no longer has that oomph. Even with a strong selection of direct-to-sell-through titles this quarter, led by Fox Home Entertainment's "Dr. Dolittle," McNamara estimates that 1998 will finish only 2% ahead of a mediocre 1997. DVD already accounts for 30% of Best Buy's home video revenue, says Pagano. "VHS has had a tough year."

Best Buy and consumer electronic specialists Good Guys! and Nobody Beats the Wiz are the fulcrums of a new Warner Home Video DVD promotion. Consumers who purchase a $299 Toshiba player from them get five free Time Warner movies and a free-rentals coupon book, redeemable at Hollywood Entertainment and West Coast Video outlets.

All parties report that they are encouraged by the response to the offer. "It's stronger than we expected, and we expected a lot," says Pagano. "We feel very, very positive," says West Coast VP Steven Apple. While most Toshiba buyers won't receive their coupon books until January, the promotion has heightened DVD awareness. "Our stores are reporting a definite uptick in business," Apple says.

Hollywood president Jeff Yapp concurs: "The Warner program is terrific. We think it will result in a lot of hardware purchases."

It's already prompting interest from video dealers previously indifferent to DVD, says Warner senior VP of sales John Quinn, who claims that "almost any retailer of any size is looking at the promotion. They're getting calls from consumers."

DVD could be the salvation of independent stores hammered by competition from the big video chains. Herman Junkerman of Movie Man Video in Glassboro, N.J.—fighting off Blockbuster, Hollywood, and West Coast—says his DVD activity is growing.

Consumers might also be calling retailers out of confusion. For the past several weeks, Circuit City Stores has run a massive print ad campaign for Divx, the limited-play alternative to open DVD. Although Divx players and movies are found only in several hundred stores nationwide, "the water is being muddied," says Apple. "We need to combat this with a very clear message about DVD" involving more than just Warner. "Now's the time to go to war and make Divx go away."

Toshiba America's Nickerson thinks the war has already been won. After surveying his key accounts for a post-Thanksgiving report to the home office in Tokyo, Nickerson says, "As far as I can tell, Divx is a nonissue." He had worried earlier that Divx ads would hurt open DVD.

Sony's Fidler and Philips' Petrone agree that the impact has been minimal. "We were very concerned initially, but I haven't heard that Divx has affected anything," Petrone adds. Circuit City, which owns 80% of Divx distributor Digital Video Express, would not comment; Thomson Consumer Electronics, which began shipping Divx-equipped players this fall, couldn't be reached by press time.

Retailers are clear about one thing—they want simultaneous release of VHS and DVD titles. "We've been hearing requests for 'Armageddon' on DVD. There hasn't been that passion before. That's a healthy sign," says Apple.

Assistance in preparing this story was provided by Earl Paige.

NAVARRE, NRM SITES

(Continued from page 3)

sicland and Best Buy, as well as indie stores. Navarre has not previously serviced mom-and-pops through traditional means because of a lack of customer service resources, but Bonoff believes the site will now allow Navarre to fulfill smaller orders quickly and easily.

Unlike sites started by other distributors, Navarre's allows users to preview films and music to help make purchasing decisions, Bonoff says.

Meanwhile, on the consumer side, NRM will offer CDs and DVD movie titles fulfilled by two unnamed one-stops. The retailer will also start buying used CDs for $3-$4 from consumers and resell them for approximately $7.99 at the site. Consumers mail in their unwanted CDs and receive a check in return.

Both Nrmmusic.com and Waves music.com will also offer a custom-compilation service with a 28,000-song archive.

NRM is notifying the 860,000 consumers in its database of the site.

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'N Sync 'N Drag. Hundreds turned out for the recent KIIS-FM Los Angeles 'N Sync look-alike contest to win tickets to the group's L.A. show. The promotion was hosted by afternoon drive host Gary Spears, shown in front with the winners as 'N Sync members, from left, Chris, Lance, J.C., Justin, and Joey.

newsline...

MCCLUSKY EXPANDS TO L.A. The Chicago-based Jeff McClusky & Associates, a full-service multi-format music promotion, marketing, and new media company, has opened an office in Los Angeles to expand its West Coast presence. It also appoints Rick Stone as senior VP/GM, to oversee all West Coast operations and to develop business there.



STONE

PEEL PRESENTED AN OBE. U.K. broadcaster John Peel was presented the prestigious Order of the British Empire for his services to broadcasting and music by Prince Charles Nov. 30 at London's Buckingham Palace. Peel, whose real name is John Ravenscroft, has been a DJ on BBC's Radio 1 since its launch in 1967, following an on-air stint in Texas that spanned the early '60s. He has been at the forefront of music through psychedelia, prog rock, and punk, championing everyone from Captain Beefheart to the Fall to Sheena Easton. His show runs on Radio 1 Tuesday to Thursday, from 10:10 p.m. to midnight; his weekend show "Home Truths" airs on Radio 4 at 9 a.m.

CASEY OFF THE HOOK. A spokesman for AMFM Radio Networks says that rival Westwood One has quietly dropped its $10 million breach-of-contract lawsuit against Casey Kasem and AMFM. The suit alleged that Kasem illegally left Westwood One in 1998 to relaunch his "American Top 40" for AMFM.

PEARMAN EXITS KYNG (Young Country) Dallas and is replaced by Bob McNeill. McNeill is currently director of corporate services at TM Century in Dallas and previously was VP of radio programming at Heritage Media Group.

Veteran B'casters Learn To Stay Fresh

This story was prepared by Top 40 Airplay Monitor managing editor Jeff Silberman and Rock Airplay Monitor managing editor Marc Schiffman.

Like any profession that requires creativity as much as the application of practiced principles, the art of broadcasting demands that things be freshened, changed, and rethought on a regular basis, particularly for those who have been in the industry for the better part of their careers.

"You constantly have to look in the mirror and reinvent yourself," top 40 WFLY Albany, N.Y., operations manager Mike Morgan says. "We ask if we're still relevant and entertaining and if we're changing every day. It's not like you sign on and stay the way you started. Radio is a growing process; you have to change year to year to maintain freshness."

"I've been doing this for over 27 years," country KNIX Phoenix VP/general program manager Larry Daniels says. "Some days, it seems like 50 years. Other days, it's like I started yesterday."

Even so, Daniels still thinks his job is "kind of neat," which is one reason why he and other veteran programmers (and some on-air personalities) have continued to be successful and avoided ending up in a creative rut despite long stretches. Other suggestions: relying on outside input from your staff or networking buddies.

KIIS Los Angeles morning legend Rick Dees says, "I try to re-create an entirely new morning show every year. But there's no formula to doing that. You either know how or you don't. It's like asking Michael Jordan how he knows when to shoot the fall-away jumper. He just does it. I've been lucky in that I always seem to know what and when to change."

One obvious way to freshen up the station is to use new sweepers, jingles, and liners. Promotions and contests, even basic ones, can also be revamped to come off as new and exciting. "We've given away dozens of cars over the eight years I've been here, but by running a 'live in it and win it' contest in a mall, which attracted heavy media coverage for a good month, we generated the most excitement ever," WFLY's Morgan asserts.

TRY TO HAVE FUN

"You just try to have fun with various things and take nothing for granted," says R&B KPRS Kansas City, Mo., operations manager/PD Sam Weaver. "Each time we get close to the money [spring and fall] books, I start going right over things again—sprucing up contests, what's on the air, syndicated programming. That's motivation for me because it's fun.

"All you're doing is retuning," he continues. "Don't tinker just for the sake of tinkering. Ask yourself if what you're doing is actually improving something."

Country WSOC Charlotte, N.C., PD Paul Johnson says, "Every three to four years, we try to retool our approach. Having programmed since 1975, I have the benefit of pulling up something I used many years ago but is now brand-new again."

KNIX's Daniels also changes his work schedule to stay fresh. "Every once in a while, I'll change my schedule to prevent a rut," he says. "Being a big baseball fan, a couple times a year I go on a baseball trip with a few industry buddies to beautiful ballparks like Fenway and Wrigley Field."

The "all work and no play" attitude also goes for KNIX's entire staff. In fact, station employees have access to an in-house exercise and weight room. "I'm not talking about a glorified closet; this is a big, professional room,"

(Continued on next page)

'Channel G' Brings Alternative Sounds To Japanese Airwaves

BY STEVE McCLURE

TOKYO—Japan's first—and so far only—daily alternative music radio show is proving to be a hit with listeners.

"Channel G," broadcast 10 p.m.-11:50 p.m. Monday to Friday on Tokyo's InterFM, is now one of the Japanese capital's most popular FM radio programs, says InterFM PD Susumu Tomoda.

"It's the most popular radio show among teenage and 20- to 34-year-old female listeners in its time slot," he says.

"Channel G," which debuted in April, takes its name from host George Williams, a bicultural TV and radio personality who is also one of MTV Japan's most popular VJs. Although Williams is equally at home in Japanese or English, the bulk of "Channel G" is in Japanese, since most of the show's listeners are young Japanese who understand only that language.

The music broadcast on "Channel G," however, is worlds away from standard Japanese pop fare. Williams

(Continued on next page)





Adult Contemporary

T. WK.	L. WK.	2 WKS.	WKS. ON	TITLE / IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
				◄ No. 1 ►	
1	4	4	8	I'M YOUR ANGEL JIVE 42557 1 week at No. 1	◆ R. KELLY & CELINE DION
2	1	2	14	FROM THIS MOMENT ON MERCURY 468 [illegible]	◆ SHANIA TWAIN
3	2	1	19	I'LL NEVER BREAK YOUR HEART JIVE ALBUM CUT	◆ BACKSTREET BOYS
4	3	3	10	TRUE COLORS FACE VALUE ALBUM CUT/ATLANTIC	PHIL COLLINS
5	6	10	5	WHEN YOU BELIEVE AMISTAD/COLUMBIA/DREAMWORKS	◆ WHITNEY HOUSTON & MARIAH CAREY
6	5	5	19	THIS KISS WARNER BROS. 17247	◆ FAITH HILL
7	9	9	12	I'LL BE ATLANTIC 84191	◆ EDWIN MCCAIN
8	7	6	30	TO LOVE YOU MORE 550 MUSIC ALBUM CUT	◆ CELINE DION
9	10	8	44	YOU'RE STILL THE ONE MERCURY 568452	◆ SHANIA TWAIN
10	8	7	48	TRULY MADLY DEEPLY COLUMBIA 78713	◆ SAVAGE GARDEN
11	12	11	22	AFTER ALL THESE YEARS RENEGADE ALBUM CUT/WINDHAM HILL	ANNE COCHRAN & JIM BRICKMAN
12	11	12	36	TORN RCA ALBUM CUT	◆ NATALIE IMBRUGLIA
13	14	13	42	MY FATHER'S EYES DUCK ALBUM CUT/REPRISE	◆ ERIC CLAPTON
14	15	15	47	AS LONG AS YOU LOVE ME JIVE ALBUM CUT	◆ BACKSTREET BOYS
15	13	14	14	MOTHER I MISS YOU GTSP ALBUM CUT/MERCURY	JOHN TESH WITH OALIA
16	21	19	10	MY ONE TRUE FRIEND WARNER BROS. ALBUM CUT	◆ BETTE MIDLER
17	16	16	17	I DON'T WANT TO MISS A THING COLUMBIA 78952	◆ AEROSMITH
18	17	22	8	I HEAR YOUR VOICE MERCURY ALBUM CUT	LIONEL RICHIE
19	20	23	10	FEELS LIKE HOME CURB ALBUM CUT	LEANN RIMES
20	18	17	67	SOMETHING ABOUT THE WAY YOU LOOK TONIGHT ROCKET 568JUB/A&M	◆ ELTON JOHN
21	22	24	5	HANOS ATLANTIC ALBUM CUT	◆ JEWEL
22	24	26	7	THE POWER OF GOOD-BYE MAVERICK 17160/WARNER BROS.	◆ MADONNA
23	28	29	4	ANGEL WARNER SUNSET 13497/REPRISE	◆ SARAH MCLACHLAN
24	25	27	9	HIGH ISLAND ALBUM CUT	LIGHTHOUSE FAMILY
25	23	20	23	TO MAKE YOU FEEL MY LOVE CAPITOL ALBUM CUT	◆ GARTH BROOKS

Adult Top 40

T. WK.	L. WK.	2 WKS.	WKS. ON	TITLE / IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
				◄ No. 1 ►	
1	2	5	13	LULLABY SMG ALBUM CUT/COLUMBIA 1 week at No. 1	◆ SHAWN MULLINS
2	3	2	15	MY FAVORITE MISTAKE A&M ALBUM CUT	◆ SHERYL CROW
3	1	1	10	THANK U MAVERICK ALBUM CUT/REPRISE	◆ ALANIS MORISSETTE
4	6	6	20	SAVE TONIGHT WORK ALBUM CUT	◆ EAGLE-EYE CHERRY
5	7	7	8	HANDS ATLANTIC ALBUM CUT	◆ JEWEL
6	5	4	33	IRIS WARNER SUNSET ALBUM CUT/REPRISE	◆ GOO GOO DOLLS
7	4	3	25	ONE WEEK REPRISE 17174	◆ BARENAKED LADIES
8	8	9	15	JUMPER ELEKTRA ALBUM CUT/EEG	◆ THIRD EYE BLIND
9	11	20	8	ANGEL WARNER SUNSET 13497/REPRISE	◆ SARAH MCLACHLAN
10	9	8	36	REAL WORLD LAVA ALBUM CUT/ATLANTIC	◆ MATCHBOX 20
11	10	10	46	I'LL BE LAVA 84191/ATLANTIC	◆ EDWIN MCCAIN
12	13	13	11	SLIDE WARNER BROS. ALBUM CUT	◆ GOO GOO DOLLS
13	12	12	21	HOOCH BLACKBIRD ALBUM CUT/SIRE	◆ EVERYTHING
14	14	14	44	TORN RCA ALBUM CUT	◆ NATALIE IMBRUGLIA
15	16	15	17	THIS KISS WARNER BROS. 17247	◆ FAITH HILL
16	19	18	51	TIME OF YOUR LIFE (GOOD RIDDANCE) REPRISE ALBUM CUT	◆ GREEN DAY
17	18	17	40	THE WAY HOLLYWOOD ALBUM CUT	◆ FASTBALL
18	20	21	9	SWEETEST THING ISLAND ALBUM CUT	◆ U2
19	15	11	27	I DON'T WANT TO MISS A THING COLUMBIA 78952	◆ AEROSMITH
20	17	16	31	CLOSING TIME MCA ALBUM CUT	◆ SEMISONIC
21	25	25	9	BACK 2 GOOD LAVA/ATLANTIC	MATCHBOX 20
22	24	23	10	FIRE ESCAPE HOLLYWOOD ALBUM CUT	◆ FASTBALL
23	23	24	14	INSIDE OUT RCA ALBUM CUT	◆ EVE 6
24	21	19	16	I WILL WAIT ATLANTIC ALBUM CUT	◆ HOOTIE & THE BLOWFISH
25	26	28	5	YOU GET WHAT YOU GIVE MCA ALBUM CUT	NEW RADICALS

Compiled from a national sample of airplay supplied by Broadcast Data Systems. Radio Track service. 65 adult contemporary stations and 75 adult top 40 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. ◯ Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to songs which attain 400 adult contemporary detections or 900 adult top 40 detections for the first time. © 1998, Billboard/BPI Communications.

Radio

PROGRAMMING

VETERAN BROADCASTERS LEARN TO STAY FRESH

(Continued from preceding page)

Daniels notes. "Plus, we have a trainer who works with them. It helps a lot of people, although to be honest I probably use it less than anyone else, which I admit is ridiculous."

Album rock WCCC Hartford, Conn., PD/p.m. driver Michael Picozzi urges staff to employ creativity to keep things sharp. "It's a great big chess game," he says. "It stays fresh because I can watch TV and say, 'That's a good idea' and be able to use it the next day. I regularly sit with my staff and ask them, 'What did you do last night?' That's how we come up with new ideas and then carry them out."

Country WAMZ Louisville, Ky., PD Coyote Calhoun credits his on-air work as a way to stay fresh. "For the past 18-plus years, I've always been on the air," he says. "And during the big books, I've been out at appearances for at least two hours a day. Constantly having contact with your listeners is bound to keep you fresh."

KIIS' Dees notes, "Our company does a lot of focus studies, and I've found them to be very useful. I also always welcome others' input, although most of the time I can feel it when something is losing its freshness."

EYE ON THE OUTSIDE WORLD

Another key to eternal freshness: keeping an eye on what's happening outside the station. "It's a tired phrase, but you've got to get out on the street," WCCC's Picozzi says. "Street isn't talking to a band backstage at a concert; it's talking to the listeners at the concert. You need to know what they're talking about. They're not all beer-swilling morons."

R&B WEDR Miami operations manager/morning host James Thomas says, "I try to keep abreast as to what's going on in the three counties we're broadcasting to and how national news affects them. You can find humor in the news, as well as address serious issues. It's important to provide humor and service to your listeners. Staying in touch with your community and the younger minds always keeps you fresh as to their concerns."

Another great way to stay attuned is to look outside your market and format. "It's like a small village. I've worked in every format and enjoy the opportunity to hang with friends in other formats," KPRS' Weaver says. "We start exchanging ideas. I'll air one of their promotions, and people won't figure out where the idea came from."

'If you're not fresh and the guy across the street is in your face, you're going to lose your audience'

And if that's not enough, there's your not-so-friendly neighborhood stations. "The fear of my competition kicking my ass motivates me every day," says rhythmic top 40 KPRR (Power 102) El Paso, Texas, PD John Candelaria. "Direct competition gets the juices flowing. Nothing has been handed to me. I'm not the smartest guy in town, and my owner doesn't have big pockets, so I have to find different ways to get the job done."

"I really don't have to avoid complacency," WAMZ's Calhoun adds, "because the competitive landscape is always changing. If you're not fresh and the guy across the street is in your face, you're going to lose your audience. Competition makes for better competitors, and there's a lot more gratification when you win with a competitor around."

"The key is to work at a station in a market that never sleeps, which challenges and rewards you," KNIX's Daniels adds. "Then hire people who have better ideas than you. I learned a lot from people who knew what they were doing and learned what not to do from people who didn't know what they were doing."

The most common answer for preventing routine-itis: hiring the right people and exploiting their talents. "A great staff makes you great," WSOC's Johnson says. "Our staff is very bright. They know what their job is and what entertains their audience."

THE RIGHT JOB

In the end, it all comes back to the original reason everyone got into this job—a love of music and radio. "I'm still a music fan first," says Dave Frisina, 10-year veteran of album rock WAQX Syracuse, N.Y. "I'm not in it for the business. I go to a show to recharge, and just to catch the buzz of seeing a live band reminds me of what I'm doing. I never take that for granted."

Modern rock WBCN Boston PD Oedipus still hosts "Nocturnal Emissions," the longest-running new-music show in the country. "There's always fresh music to get excited about," he says. "When the music stops exciting me, I'll get out of the business."

KIIS' Dees claims his gig is still so much fun that he'd "love to have it go on forever. Actually, I pegged the number of days left [in his contract] to the number of house payments I have to make," he says with a laugh. "It's the new math.

"Plain and simple, though, I truly love what I do," he continues. "I look at each show as putting new topping on the ice cream. I also truly love the money. I've always loved the money, ever since I was 6 years old, selling mistletoe. In a way, I'm still selling it now."

In fact, the biggest key to long-term success in radio may be self-motivation. "It's all a state of mind," rhythmic top 40 WBBM-FM (B96) Chicago music director Erik Bradley asserts. "Sure, the weekly music logs and music calls can get to be the same, but there's so many things to do here, be it working with talent, interacting with artists, or listening to new music. A lot of variety keeps the job fresh and fun."

Album rock WPYX Albany PD John Cooper says, "This is not assembly-line work. Something is always happening in the job. There's always something different going on, be it new technology, new owners, new music, or new personalities. That keeps it fresh."

As WCCC's Picozzi notes, "I get up each and every morning and go, 'They pay me for this? Nice scam.' "

CHANNEL G

(Continued from preceding page)

goes against the grain by playing a radical (for Japanese radio) mix of punk, alternative, hardcore, techno, and other assorted left-of-center offerings. These include a parody phone-in quiz program called "Baka Ni Sunnayo" ("Don't Make Fun Of Me"), which demolishes any lingering stereotypes about the Japanese not having a sense of humor.

"I don't think there's ever been anything like it on Japanese radio," says Williams. "I think the audience we get is sick and tired of mainstream radio and wants something different."

Williams developed the "Channel G" concept with his manager, Tokyo-based DJ/producer Mike Rogers, a Los Angeles native who has worked for a number of Japanese FM stations. Rogers also holds the distinction of hosting the longest-running show on Japanese FM, "Rambling Pops," which is on the Tokyo FM-affiliated JFN network.

"Japanese kids are dying to hear something new and different," says Rogers, who is Channel G's de facto producer. "We're basically like American morning radio, funny talk-show guys playing cool music. We're like 'Mark And Brian' on KLOS [Los Angeles]—except that we're funny," Rogers adds with a laugh.

"Channel G" is unique among Japanese FM radio programs in that it bases much of its playlist on Billboard's Modern Rock Tracks chart. Cuts that the show has been pushing lately include "Easy Way Down" by Snowpony, "Got You (Where I Want You)" by the Flys, and "Pretty Fly (For A White Guy)" by the Offspring.

"Channel G" and Epic Records are now working on a joint Offspring promotion campaign featuring a contest to pick two listeners who will get an all-expenses-paid trip to San Diego to see the band play live on Dec. 14.

" 'Channel G' is very quick to pick up on new things," says Epic Records A&R staffer Masako Iwata.

The program also has a surreal World Wide Web site (www.twica.com/channelg), written in Romanized Japanese and featuring the show's weekly chart; photos of Williams, the rest of the "Channel G" crew, and regular guests; and other information about the show.

Lenny Kravitz has had an abnormally busy year. Not only did he put out a record of his own, "5," but he started a record label named after his mother (Roxie Records), dueted with Iggy Pop for the VH1 Fashion Awards, produced a new album by Cree Summer, contributed to a song on the "Rugrats" soundtrack, and is currently on tour in Japan.

"It's been a great year for me. Even though I've gone through the record-release process several times, I still don't know what to expect," Kravitz says. "I couldn't be happier with how things are moving along. I'm very proud of the record's artistic integrity. I've enjoyed all the things I've done, but that doesn't mean I don't need a vacation."

Since duty calls, Kravitz chose the next best thing to relaxing. He wrote a song about it.

" 'Fly Away' came to me while I was driving along the ocean in my Jeep when I was working



'It was an organic growth vs. a forced hype'

—Lenny Kravitz

in the studio in the Bahamas," he says. "I was feeling the freedom and wanting to escape and fly away from my responsibility. Life gets rough, and everyone fantasizes about getting away. Simple."

Apparently, it wasn't as simple for Virgin to figure out that the song, which Kravitz delayed the album's pressing to add, would be the breakout hit by scoring No. 1 on both Modern and Mainstream Rock Tracks. Currently this issue's No. 2 on the former chart, the song is actually the third single. "I thought 'If You Can't Say No' would be a slam-dunk. But 'Fly' ended up on a sampler, and stations started playing it, and people wanted to hear it. It was an organic growth vs. a forced hype."

Kravitz hopes new interest will inspire people to revisit "5," while he has already sparked change as an artist formerly known for his dreads. "I needed to change my energy, so I cut my hair. Now, I'm growing some new energy."

Billboard® DECEMBER 12, 1998

Mainstream Rock Tracks™

T WK	L WK	2 WKS.	WKS. ON	TRACK TITLE / ALBUM TITLE (IF ANY)	ARTIST / IMPRINT/PROMOTION LABEL
				No. 1	
1	1	1	4	**TURN THE PAGE** 3 weeks at No. 1 GARAGE INC	◆ METALLICA ELEKTRA/EEG
2	2	2	22	**FLY AWAY** 5	◆ LENNY KRAVITZ VIRGIN
3	3	3	4	**KICKIN' MY HEART ARDUND** BY YOUR SIDE	THE BLACK CRDWES AMERICAN/COLUMBIA
4	4	4	9	**PSYCHD MAN** REUNION	BLACK SABBATH EPIC
5	5	6	12	**SLIDE** DZZY UP THE GIRL	◆ GOO GOD DOLLS WARNER BROS
6	7	8	17	**DRAGULA** HELLBILLY DELUXE	◆ ROB ZOMBIE GEFFEN
7	6	7	14	**CELEBRITY SKIN** CELEBRITY SKIN	◆ HOLE DGC/GEFFEN
8	8	5	26	**WHAT'S THIS LIFE FDR** MY OWN PRISON	◆ CREED WIND-UP
9	9	9	9	**PRETTY FLY (FDR A WHITE GUY)** AMERICANA	◆ THE DFFSPRING COLUMBIA
10	10	11	11	**STILL RAININ'** WANDER THIS WORLD	◆ JONNY LANG A&M
11	11	13	14	**GDT YDU (WHERE I WANT YDU)** HOLIDAY MAN	◆ THE FLYS DELICIOUS VINYL/TRAUMA
12	13	12	20	**INSIDE DUT** EVE 6	◆ EVE 6 RCA
13	14	14	9	**10,000 HDRSES** HAPPY PILLS	CANDLEBOX MAVERICK/WARNER BROS
				AIRPOWER	
14	21	27	4	**WHAT IT'S LIKE** WHITEY FORD SINGS THE BLUES	◆ EVERLAST TOMMY BOY
15	22	25	4	**EVERYTHING IS BRDKEN** TROUBLE IS	KENNY WAYNE SHEPHERD BAND REVOLUTION/REPRISE
16	17	21	10	**BITTERSWEET** SUNBURN	◆ FUEL 550 MUSIC
17	16	18	13	**SOFT** SECOND COMING	SECOND COMING CAPITOL
18	12	10	15	**PSYCHO CIRCUS** PSYCHO CIRCUS	◆ KISS MERCURY
19	18	20	8	**WHATEVER** GODSMACK	GODSMACK REPUBLIC/UNIVERSAL
20	15	15	16	**THE DOPE SHDW** MECHANICAL ANIMALS	◆ MARILYN MANSDN NOTHING/INTERSCOPE
21	19	16	17	**GDT THE LIFE** FOLLOW THE LEADER	◆ KORN IMMORTAL/EPIC
22	23	22	11	**SUREFIRE (NEVER ENDUGH)** THE DEVIL YOU KNOW	ECONOLINE CRUSH RESTLESS
23	25	30	3	**ELDERLY WOMAN BEHIND THE COUNTER IN A SMALL TOWN (LIVE)** LIVE ON TWO LEGS	PEARL JAM EPIC
24	24	26	7	**PDWERTRIP** POWERTRIP	◆ MONSTER MAGNET A&M
25	31	40	3	**FREE** TRAIN	TRAIN AWARE/COLUMBIA
26	30	31	6	**HANDSLIDE** PUSHMONKEY	PUSHMONKEY ARISTA
27	26	23	9	**BITTER PILL** MOTLEY CRUE'S GREATEST HITS	MDTLEY CRUE MOTLEY/BEYOND MUSIC
28	28	34	6	**THE SPIRIT DF RADID (LIVE)** DIFFERENT STAGES/LIVE	RUSH ANTHEM/ATLANTIC
29	RE-ENTRY		2	**THE THANKSGIVING SDNG** THEY'RE ALL GONNA LAUGH AT YOU	ADAM SANDLER WARNER BROS
30	27	24	15	**BDDGIE KING** BIG WHEEL	THE SCREAMIN' CHEETAH WHEELIES CAPRICORN/MERCURY
31	36	—	2	**SITCH** SEVENDUST	SEVENDUST TVT
32	40	—	2	**EVERY LITTLE THING CDUNTS** GREAT ADVENTURE CIGAR	JANUS STARK EARACHE/TRAUMA
33	34	—	2	**I WANNA BE WITH YDU** TRACKS	BRUCE SPRINGSTEEN COLUMBIA
34	38	—	2	**I AM THE BULLGDD** DEVIL WITHOUT A CAUSE	◆ KID ROCK TOP DOG/LAVA/ATLANTIC
35	39	39	21	**WHAT KIND DF LDVE ARE YDU DN** ARMAGEDDON: THE ALBUM	AEROSMITH COLUMBIA
36	NEW ▶		1	**SUPER BREAKDOWN** MR. FUNNY FACE	SPRUNG MONKEY SURFDOG/HOLLYWOOD
37	32	28	13	**YDUR LIFE IS NDW** JOHN MELLENCAMP	◆ JOHN MELLENCAMP COLUMBIA
38	33	29	14	**SOMETIMES IT HURTS** DARKEST DAYS	STABBING WESTWARD COLUMBIA
39	37	36	22	**SOMEHDW, SOMEWHERE, SOMEWAY** TROUBLE IS	KENNY WAYNE SHEPHERD BAND REVOLUTION/REPRISE
40	NEW ▶		1	**DICKEYE** BOGGY DEPOT	JERRY CANTRELL COLUMBIA

Billboard® DECEMBER 12, 1998

Modern Rock Tracks™

T WK	L WK	2 WKS	WKS. ON	TRACK TITLE / ALBUM TITLE (IF ANY)	ARTIST / IMPRINT/PROMOTION LABEL
				No. 1	
1	1	2	12	**NEVER THERE** 2 weeks at No. 1 PROLONGING THE MAGIC	◆ CAKE CAPRICORN/MERCURY
2	2	1	15	**FLY AWAY** 5	◆ LENNY KRAVITZ VIRGIN
3	4	6	10	**WHAT IT'S LIKE** WHITEY FORD SINGS THE BLUES	◆ EVERLAST TOMMY BOY
4	3	3	9	**PRETTY FLY (FDR A WHITE GUY)** AMERICANA	◆ THE OFFSPRING COLUMBIA
5	5	4	13	**SLIDE** DIZZY UP THE GIRL	◆ GOO GOD OOLLS WARNER BROS
6	7	7	17	**GOT YDU (WHERE I WANT YOU)** HOLIDAY MAN	◆ THE FLYS DELICIOUS VINYL/TRAUMA
7	6	5	15	**CELEBRITY SKIN** CELEBRITY SKIN	◆ HOLE DGC/GEFFEN
8	8	10	13	**CIRCLES** EL OSO	◆ SOUL COUGHING SLASH/WARNER BROS
9	9	8	33	**INSIDE OUT** EVE 6	◆ EVE 6 RCA
10	11	11	9	**SWEETEST THING** THE BEST OF 1980-1990	◆ U2 ISLAND
11	13	16	7	**YOU GET WHAT YDU GIVE** MAYBE YOU'VE BEEN BRAINWASHED TOO	◆ NEW RADICALS MCA
12	10	9	21	**FATHER OF MINE** SO MUCH FOR THE AFTERGLOW	◆ EVERCLEAR CAPITOL
13	12	12	21	**SAVE TDNIGHT** DESIRELESS	◆ EAGLE-EYE CHERRY WORK
14	16	18	7	**SPECIAL** VERSION 2.0	◆ GARBAGE ALMO SOUNDS/INTERSCOPE
15	19	22	5	**BODY MDVIN'** HELLO NASTY	BEASTIE BOYS GRAND ROYAL/CAPITOL
16	17	19	6	**IT'S ALL BEEN DONE** STUNT	◆ BARENAKED LADIES REPRISE
17	20	20	11	**BITTERSWEET** SUNBURN	◆ FUEL 550 MUSIC
18	14	14	21	**JUMPER** THIRD EYE BLIND	◆ THIRD EYE BLIND ELEKTRA/EEG
18	18	17	17	**GOT THE LIFE** FOLLOW THE LEADER	◆ KORN IMMORTAL/EPIC
20	15	13	15	**LULLABY** SOUL'S CORE	◆ SHAWN MULLINS SMG/COLUMBIA
21	23	26	7	**PURE MDRNING** WITHOUT YOU I'M NOTHING	◆ PLACEBO HUT/VIRGIN
22	26	32	4	**AT THE STARS** HOW DOES YOUR GARDEN GROW?	BETTER THAN EZRA ELEKTRA/EEG
23	32	—	2	**JDINING YDU** SUPPOSED FORMER INFATUATION JUNKIE	ALANIS MORISSETTE MAVERICK/WARNER BROS
24	21	15	16	**THE DOPE SHDW** MECHANICAL ANIMALS	◆ MARILYN MANSDN NOTHING/INTERSCOPE
25	22	21	8	**TRDPICALIA** MUTATIONS	BECK DGC/GEFFEN
26	28	35	3	**ELDERLY WOMAN BEHIND THE COUNTER IN A SMALL TOWN (LIVE)** LIVE ON TWO LEGS	PEARL JAM EPIC
27	24	24	7	**ACQUIESCE** THE MASTERPLAN	◆ OASIS EPIC
28	27	29	10	**DRAGULA** HELLBILLY DELUXE	◆ RDB ZOMBIE GEFFEN
29	NEW ▶		1	**EVERY MDRNING** 14:59	SUGAR RAY LAVA/ATLANTIC
30	40	—	2	**BLUE MDNDAY** CANDYASS	ORGY ELEMENTREE/REPRISE
31	30	30	7	**CRUSH** BEFORE THESE CROWDED STREETS	◆ DAVE MATTHEWS BAND RCA
32	31	28	25	**WHAT'S THIS LIFE FDR** MY OWN PRISON	◆ CREED WIND-UP
33	39	39	3	**MY FAVDURITE GAME** GRAN TURISMO	THE CARDIGANS STOCKHOLM/MERCURY
34	25	23	9	**DAYSLEEPER** UP	◆ R.E.M. WARNER BROS
35	35	37	3	**PRDPHECY** VILLA ELAINE	REMY ZERO DGC/GEFFEN
36	NEW ▶		1	**MALIBU** CELEBRITY SKIN	HOLE DGC/GEFFEN
37	33	38	3	**GET BACK** WASTE OF MIND	ZEBRAHEAD COLUMBIA
38	NEW ▶		1	**LEECH** EVE 6	EVE 6 RCA
39	36	34	26	**ONE WEEK** STUNT	◆ BARENAKED LADIES REPRISE
40	37	31	25	**PERFECT** ADORE	◆ THE SMASHING PUMPKINS VIRGIN

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 110 Mainstream rock stations and 77 modern rock stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections.
○ Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 800 detections (Mainstream Rock) or 1,100 detections (Modern Rock) for the first time. ◆ Videoclip availability. © 1998, Billboard/BPI Communications.

SAPPORO BEER TOKIO HOT 100 NOT ONE HUNDRED

HITS! IN TOKIO

Week of November 15, 1998

① To Zion / Lauryn Hill Featuring Carlos Santana
② Tropicana / Bach
③ Gangster Tripping / Fatboy Slim
④ Sweetest Thing / U2
⑤ Thanh U / Alanis Morissette
⑥ Ooo Wop (That Thing) / Lauryn Hill
⑦ Stay Young / Dasis
⑧ Body Movin' / Beastie Boys
⑨ Crush / Jennifer Paige
⑩ Urgently In Love / Billy Crawford
⑪ True Colors / Phil Collins
⑫ My Favourite Game / The Cardigans
⑬ I'm Your Angel / Celine Dion Duet With R. Kelly
⑭ You Were There / Babyface
⑮ Human Beings / Seal
⑯ I Don't Want To Wait / Paula Cole
⑰ My Favorite Mistake / Sheryl Crow
⑱ Time After Time / Inoj
⑲ Be Mine / Charlotte
⑳ Outside / George Michael
㉑ I Know How 2 Love U / Nadirah
㉒ Bakusho Island / Southern All Stars
㉓ Radio Radio / Moja
㉔ Le Feto / Clementine
㉕ Celebrity Skin / Hole
㉖ Inutotsuki / Bonnie Pink
㉗ Key Of Love / Misia
㉘ Mysterious Times / Sash
㉙ Lovin' Machine / Jon Spencer Blues Explosion
㉚ Daysleeper / R.E.M.
㉛ When You Believe / Mariah Carey And Whitney Houston
㉜ Bokutachinohibi / Shikao Suga
㉝ Save Tonight / Eagle-Eye Cherry
㉞ Sachi / Silva
㉟ Circle / Swan Dive
㊱ Spoon / Chaka Khan
㊲ On A Day Like Today / Bryan Adams
㊳ Another One Bites The Dust / Queen With Wyclef Jean Featuring Pras And Free
㊴ Super Soul Fighter / Lenny Kravitz
㊵ You Will Be Waiting For Me / Take 6
㊶ Love Like This / Faith Evans
㊷ Breah Your Heart / Natalie Merchant
㊸ Push Eject / Boom Boom Satellites
㊹ Still Rainin' / Jonny Lang
㊺ One Week / Barenaked Ladies
㊻ Gokurakuwadokoda / Hofudiran
㊼ Millennium / Robbie Williams
㊽ Have You Ever? / Brandy
㊾ Let It Blow / Char
㊿ Butterfly / Towa Tei Featuring Ayumi Tanabe

Selections can be heard on "Sapporo Beer Tokio Hot 100" every Sunday 1 PM-5 PM on J-WAVE / 81.3 FM in TOKYO

81.3FM J-WAVE

Station information available at:
http://www.j-wave.co.jp

Why Is U.S. Radio On The 'Outside' On George Michael's International Smash?

PRAYING FOR TIME: When it comes to radio airplay, it seems **George Michael** can't get arrested in the U.S.

As his new single, "Outside," scales the charts of almost every nation around the world—it reached No. 1 on Music & Media's European Radio Top 50 chart and is a massive hit in the U.K., Spain, Denmark, Finland, Italy, Ireland, Sweden, Australia, and elsewhere—a scant six stations in the U.S. have offered so much as a casual commitment to the hooky, disco-splashed record.

U.S. programmers approached for this story refused to go on the record with their reasons for not playing the song. Some said that they feared talking would hurt their relationship with Epic, the label that released the single and Michael's new double CD, "Ladies & Gentlemen: The Best Of George Michael." (The artist is now signed with DreamWorks.) Other radio PDs said they hold it as policy not to publicly discuss reasons when they choose to *not* add a record.

Off the record, most said that not spinning "Outside" was motivated only by Michael's career status in the U.S. "If you look at the airplay charts, you'll see that George Michael hasn't had a solid radio hit in the U.S. since 1992 [with "Too Funky"]," said one on the condition that he wouldn't be named. "He's just not the hot property he was a few years ago. We simply didn't think it fit our playlist."

True, Michael's last album, "Older," didn't achieve gold status in the U.S., although it was an enormous success globally. But is there more to it? According to programmers contacted, uh-uh. No U.S. top 40 programmer surveyed linked the airplay issue with Michael's high-profile arrest April 6 for engaging in a sexual act with an undercover police officer in a Beverly Hills, Calif., park or with the singer/songwriter's recent declaration of being gay (something most astute fans have suspected for years).

"What do I care what someone does in his or her private time?" the programmer said. "I am motivated by my listeners' interest in an artist's music."

Even so, the promising U.S. debut of "Ladies & Gentlemen" at No. 24 on The Billboard 200 on Nov. 28, as well as the runaway international success of the album and single, have raised questions—from Epic officials, European programmers, and Michael himself—about why the single has stiffed here.

"With the controversy surrounding George Michael's arrest, I think they're a little uptight," says Epic Records Group executive VP **Rick Bisceglia** of U.S. programmers. "Things are turning a little more left with this latest election, so what's the problem? The public doesn't have a problem.

"Early sales of the album look good," Bisceglia adds. "Video outlets look good. The world loves it. What is American radio's problem?"

On a recent MTV interview featuring the debut of the flashy video



by Chuck Taylor

for "Outside"—which parodies the arrest incident and features hypocritical male cops kissing—the artist made clear his distaste for American programmers' lack of response.

"Outside the States, ["Outside"] is the fastest record that I've had at radio since **Wham!**, which gives you some idea of how popular it is," Michael said. "Over here, for some strange reason, nobody's playing it. I have no problem anywhere else but here in the States."

Paul Chantler, PD for the U.K.'s Essex Radio Group, will certainly back that. He has featured "Outside" on the A-lists of his market-leading top 40 Essex FM and the



MICHAEL

rhythmic/dance station Vibe FM since the track's add date Sept. 17.

"It's a great pop song with a fabulous feel-good factor," Chantler says. "The lyrics are just fun and, of course, ironic. I guess Americans don't get the irony, which the U.K. audiences love.

"Nobody here really cares about the arrest. They just think, 'So what?' He's the cover star of the influential U.K. monthly music magazine Q, with a very long interview explaining his newfound 'out' attitude. And people are liberal enough to judge him simply on his music. For us, 'Outside' is a real ear-catching, steering-wheel thumper that sounds fabulous on our stations."

For its part, MTV is the only national U.S. outlet striving to expose the song to Americans so that they might decide themselves if the track is a hit. On a Nov. 3 interview segment featuring the video, the network dedicated a half-hour special to Michael amid great fanfare, giving a live audience the chance to ask questions and Michael an opportunity to talk about the incident freely. On its most current playlist, "Outside" is MTV's ninth-most-played music clip.

"George really made a statement with this video," says **Tom Calderone**, senior VP of music/talent for MTV. "For us, it became a news item, explaining the song via a music video. We felt like the video pushed the right hot buttons and was a creative vehicle for him to address his situation and talk about his music and his life, which was very much top of mind at the time.

"At MTV, there are so many elements that go into [airing] a video, besides it being a good song," he adds. "It has to be visually compelling, and this one certainly was."

Among the handful of U.S. stations that have played the track, top 40 **KRBE** Houston says it approached the record with no hesitation.

"We needed an upbeat record, and it's George Michael, for God's sake," says music director **Jay Michaels**. "Back in the '80s, he defined pop music and always made such amazing music. We thought he deserved the benefit of the doubt. We're thankful for **Alanis Morissette, Jewel, Sarah McLachlan,** and **Madonna**. These are core artists and huge for the station. And when George has a new single, we put him in the same category. We need artists like that—not everyone can be a one-hit wonder—and we want to make sure the station stays in balance.

"Houston is very conservative, working-class, and suburban, and we've not had one complaint about ["Outside"]," Michaels adds. "Female response is all positive. I would hate to think that [his arrest] incident has anything to do with people not playing the record."

KRBE is giving "Outside" 19 spins a week, making it the station's No. 29 record.

Epic, meanwhile, has no intention of giving up yet on what it remains convinced is a hit record. Bisceglia says the label is planning to relaunch the song.

"We originally went to radio, but there was resistance to George and the record," Bisceglia says. "But seeing the world success we're having, and knowing that the video is so viewable, we've now taken the approach to go to video first, build the story, and then go back to radio.

"MTV gets it, and they really opened it up," he adds. "Now, we're going to really start to educate radio. The time is now."

Top 40 Tracks™

T. WK.	L. WK.	2 WKS.	WKS. ON	TRACK TITLE / IMPRINT/PROMOTION LABEL	ARTIST
				◄ No. 1 ►	
1	2	4	3	**LULLABY** 1 week at No. 1 / SMG/COLUMBIA	SHAWN MULLINS
2	1	1	3	**IRIS** / WARNER SUNSET/REPRISE	GOO GOO DOLLS
3	5	8	3	**JUMPER** / ELEKTRA/EEG	THIRD EYE BLIND
4	6	6	3	**SAVE TONIGHT** / WORK	EAGLE-EYE CHERRY
5	9	11	3	**HANOS** / ATLANTIC	JEWEL
6	4	2	3	**THANK U** / MAVERICK/REPRISE	ALANIS MORISSETTE
7	3	3	3	**ONE WEEK** / REPRISE	BARENAKED LADIES
8	6	10	3	**MY FAVORITE MISTAKE** / A&M	SHERYL CROW
9	12	14	3	**HAVE YOU EVER?** / ATLANTIC	BRANDY
10	7	5	3	**I'LL BE** / LAVA/ATLANTIC	EDWIN MCCAIN
11	11	9	3	**ARE YOU THAT SOMEBODY?** / BLACKGROUND/ATLANTIC	AALIYAH
12	10	7	3	**CRUSH** / EDEL AMERICA/HOLLYWOOD	JENNIFER PAIGE
13	14	15	3	**TOUCH IT** / UPTOWN/UNIVERSAL	MONIFAH
14	25	37	3	**MIAMI** / COLUMBIA	WILL SMITH
15	17	16	3	**TOO CLOSE** / ARISTA	NEXT
16	13	13	3	**REAL WORLD** / LAVA/ATLANTIC	MATCHBOX 20
17	23	33	3	**LATELY** / PENDULUM/RED ANT	DIVINE
18	15	17	3	**DOO WOP (THAT THING)** / RUFFHOUSE/COLUMBIA	LAURYN HILL
19	22	36	3	**(GOD MUST HAVE SPENT) A LITTLE MORE TIME ON YOU** / RCA	'N SYNC
20	18	23	3	**SLIDE** / WARNER BROS	GOO GOO DOLLS
21	29	40	3	**ANGEL** / WARNER SUNSET/REPRISE	SARAH MCLACHLAN
22	28	28	3	**FROM THIS MOMENT ON** / MERCURY	SHANIA TWAIN
23	16	12	3	**I DON'T WANT TO MISS A THING** / COLUMBIA	AEROSMITH
24	21	24	3	**THE POWER OF GOOD-BYE** / MAVERICK/WARNER BROS	MADONNA
25	20	18	3	**TEARIN' UP MY HEART** / RCA	'N SYNC
26	27	29	3	**INSIDE OUT** / RCA	EVE 6
27	19	19	3	**THIS KISS** / WARNER BROS	FAITH HILL
28	33	30	3	**...BABY ONE MORE TIME** / JIVE	BRITNEY SPEARS
29	34	32	3	**BECAUSE OF YOU** / MOTOWN	98 DEGREES
30	26	21	3	**NEVER EVER** / LONDON/ISLAND	ALL SAINTS
31	NEW ►		1	**TAKE ME THERE** / INTERSCOPE	BLACKSTREET & MYA FEAT. MASE & BLINKY BLINK
32	24	22	3	**I'LL NEVER BREAK YOUR HEART** / JIVE	BACKSTREET BOYS
33	35	38	3	**I'M YOUR ANGEL** / JIVE	R. KELLY & CELINE DION
34	30	27	3	**HOOCH** / BLACKBIRD/SIRE	EVERYTHING
35	32	26	3	**THE FIRST NIGHT** / ARISTA	MONICA
36	31	25	3	**CLOSING TIME** / MCA	SEMISONIC
37	38	—	2	**YOU GET WHAT YOU GIVE** / MCA	NEW RADICALS
38	36	39	3	**HOW DEEP IS YOUR LOVE** / ISLAND/DEF JAM/MERCURY	DRU HILL FEAT. REDMAN
39	39	—	2	**LUV ME, LUV ME** / FLYTE TYME/MCA	SHAGGY FEATURING JANET
40	NEW ►		1	**CAN I GET A...** / DEF JAM/MERCURY	JAY-Z FEAT. AMIL (OF MAJOR COINZ) AND JA

Compiled from a national sample of airplay of Mainstream Top 40, Rhythmic Top 40 and Adult Top 40 stations supplied by Broadcast Data Systems' Radio Track service. 217 Top 40 stations are electronically monitored 24 hours a day, 7 days a week. Songs are ranked by Audience Impressions. ○ Tracks showing an increase in Audience over the previous week. Records below the top 20 are removed from the chart after 20 weeks. © 1998, Billboard/BPI Communications.

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Oil And Gas Co. Comes To The Rescue Of Online Channel Vidnet

VIDNET GOES PUBLIC: Who would've thought it? Not too long ago, many industry insiders were predicting the demise of Vidnet (www.vidnetusa.com), the fledgling online music video channel that, according to sources, was having financial problems. Now Vidnet has received its second wind—by going into business with an oil and gas company. Stranger things have happened.

Vidnet's parent, International Net Broadcasting (INB), has struck an acquisition deal with Sedmet Exploration Inc., a publicly traded oil and gas exploration company. Sedmet will purchase INB, and the deal is expected to be finalized "within the next couple of weeks," according to a Sedmet spokesman. After the acquisition, Sedmet is expected to shift its focus to the online entertainment business.

THE EYE



by Carla Hay

Vidnet president **Robin Wren** says in an exclusive Billboard interview, "I normally don't do interviews with the media because I'm not into self-promotion like a lot of people in the music business are. But while many people were saying that Vidnet went out of business, we were quietly working behind the scenes on this deal. We've been approached by many investors—including some of our competitors, who'd probably deny it—to buy Vidnet."

Although Wren won't comment on Vidnet's reported financial problems, he is blunt about what the acquisition deal means to the Marina del Rey, Calif.-based channel: "We've partnered with people who have deep pockets and have the vision to take Vidnet to new levels. Right now we have nine people on our staff doing the work of 20 people, so we're in negotiations to expand our staff."

The past 18 months haven't been easy for Vidnet. It announced plans to launch in August 1997 but delayed until last March. In addition, Vidnet VP/GM **Mary Ann Collins**, one of the key people involved in Vidnet's launch, exited this past summer.

Wren says, "The reason for the delay was that we were compressing the videos ourselves, and the sound technology available at the time wasn't up to our standards."

He also responds to criticism that Vidnet's VivoActive Player is too cumbersome: "We wanted FM-quality sound from day one, so we compromised for better sound and lesser video quality. Vivo Software, which makes VivoActive, was bought by RealNetworks, so Vidnet will be using [RealNetworks'] RealPlayer G2 in the near future."

Several major labels refuse to service online video channels with promotional videoclips, and this has caused controversy among many in the online video business. Wren's view on this controversy is outspoken, to say the least: "I think the record companies that don't service online video channels are doing the right thing. I think they're being smart about who they go into business with. Why should they give free videos to every Tom, Dick, and Harry?

"The question is, Should the record companies or artists be compensated for a third party showing their videos? The old school says no, and the new school says yes. There may not be a lot of [Vidnet's competitors] who believe this, but I think we need to start leaning toward the new school if we're going to make any progress in building relationships with major labels."

Speaking of competitors, the online video channel field has gotten a little more crowded in the past year. Wren says what sets Vidnet apart from its competition is that "we don't have a lot of flash and distractions, like music news or contests. We're more interested in being the ultimate video site where you can see nothing but music videos."

LOCAL SHOW SPOTLIGHT: This issue's spotlight is on Phoenix-based jazz/AC/R&B show "The Breeze."

TV affiliate: Cox Communications Cable in Phoenix, Channel 22.

Program length: 60 minutes.

Time slot: 6 p.m. Mondays, Wednesdays, and Fridays.

Executive producer: **Michael Kelly.**

Fast facts: "The Breeze" was launched in 1993. "We play everyone from **R. Kelly** to **Dave Koz**," says executive producer Kelly. The program has won the Billboard Music Video Award for best local/regional jazz/AC show in 1997 and 1998.

Following are the top five clips for "The Breeze," for the week ending Nov. 27:

1. **Gerald Albright**, "You Are Everything" (Atlantic).
2. **Lauryn Hill**, "Doo Wop (That Thing)" (Ruffhouse/Columbia).
3. **R. Kelly & Celine Dion**, "You're My Angel" (Jive).
4. **Janet**, "Every Time" (Virgin).
5. **Brian McKnight Featuring Tone & Kobe Bryant**, "Hold Me" (Motown).

Billboard Video Monitor

THE MOST-PLAYED CLIPS AS MONITORED BY BROADCAST DATA SYSTEMS
"NEW ONS" ARE REPORTED BY THE NETWORKS (NOT BY BDS) FOR THE WEEK AHEAD

BET

14 hours daily
1899 9th Street NE,
Washington, D.C. 20018

1 **112 Feat. Mase**, Love Ma
2 **R. Kelly**, Home Alone
3 **Total**, Trippin'
4 **Deborah Cox**, Nobody's Supposed To Be Her
5 **Faith Evans**, Love Like This
6 **JD & Mariah Carey**, Sweetheart
7 **Blackstreet & Mya**, Take Me There
8 **Will Smith**, Miami
9 **Brandy**, Have You Ever?
10 **Dru Hill**, These Are The Times
11 **Timbaland**, Here We Come
12 **Montell Jordan**, When You Get Home
13 **Method Man**, Judgement Day
14 **Next**, I Still Love You
15 **Kirk Franklin**, Lean On Me
16 **Jerome**, Too Old For Me
17 **Whitney Houston & Mariah Carey**, When You Believe
18 **Janet**, Every Time
19 **Nicole**, I Can't See
20 **Ghetto Mafia**, In Decatur
21 **Maxwell**, Matrimony Maybe You
22 **Divine**, Lately
23 **Jay-Z**, Hard Knock Life
24 **Ice Cube**, Pushin' Weight
25 **Gerald Levert**, Taking Everything
26 **Xscape**, My Little Secret
27 **Noreaga**, Superthug
28 **Lauryn Hill**, Doo Wop (That Thing)
29 **Tevin Campbell**, Another Way
30 **Men Of Vizion**, Do You Feel Me

NEW ONS

Brian McKnight, Hold Me (Remix)
Fat Joe, John Blaza
2Pac, Changes
Redman, I'll Bee Dat

CMT

COUNTRY MUSIC TELEVISION

Continuous programming
2806 Opryland Dr.,
Nashville, TN 37214

1 **Randy Travis**, Spirit Of A Boy, Wisdom Of A Man
2 **Jo Dee Messina**, Stand Beside Me
3 **Dixie Chicks**, Wide Open Spaces
4 **Lee Ann Womack**, A Little Past Little Rock
5 **Faith Hill**, Let Me Let Go
6 **Deana Carter**, Absence Of The Heart
7 **Aaron Tippin**, For You I Will
8 **Alabama**, How Do You Fall In Love
9 **Terri Clark**, You're Easy On The Eyes
10 **Blackhawk**, There You Have It
11 **Trisha Yearwood & Garth Brooks**, Where You...
12 **The Tractors**, Shortenin' Bread
13 **Toby Keith**, Getcha Some
14 **The Kinleys**, Somebody's Out There Watching
15 **Shenia Twain**, Honey, I'm Home
16 **Wynonna**, Woman To Woman
17 **Diamond Rio**, Unbelievable *
18 **Dolly Parton**, The Salt In My Tears
19 **Olivia Newton-John**, Precious Love *
20 **Joe Diffie**, Poor Me *
21 **Allison Moorer**, Alabama Song *
22 **Billy Ray Cyrus**, Under The Hood *
23 **Tracy Lawrence**, I'll Never Pass This Way *
24 **Garth Brooks**, Teanin' It Up *
25 **The Wilkinsons**, Fly (The Angel Song) *
26 **Sara Evans**, No Place That Far *
27 **Shannon Brown**, I Won't Lie *
28 **Gary Allan**, I'll Take Today *
29 **Linda Davis**, I'm Yours *
30 **Chris Knight**, It Ain't Easy Being Me
31 **Mark Wills**, Don't Laugh At Me
32 **Deryl Dodd**, A Bitter End
33 **Mark Nesler**, Slow Down
34 **Jessica Andrews**, I Will Be There For You
35 **Dwight Yoakam**, These Arms
36 **Alan Jackson**, I'll Go On Loving You
37 **Chad Brock**, Ordinary Life
38 **John Michael Montgomery**, Hold On To Me
39 **Brooks & Dunn**, How Long Gone
40 **Jon Randall**, She Don't Believe In Fairy
41 **Sammy Kershaw**, One Day Left To Live
42 **Travis Tritt**, If I Lost You
43 **Patty Loveless**, Like Water Into Wine
44 **Lila McCann**, To Get Me To You
45 **Reba McEntire**, Forever Love
46 **Trini Triggs**, Straight Tequila
47 **Clint Daniels**, When I Grow Up
48 **Shania Twain**, From This Moment On
49 **T. Graham Brown**, Wine Into Water
50 **Lari White**, Take Me

* Indicates Hot Shots

NEW ONS

Monte Warden, Someday
Shania Twain, That Don't Impress Me Much
Ty Herndon, Hands Of A Working Man

MTV

MUSIC TELEVISION

Continuous programming
1515 Broadway, NY, NY 10036

1 **Whitney Houston & Mariah Carey**, When You Believe
2 **Will Smith**, Miami
3 **Metallica**, Turn The Page
4 **Alanis Morissette**, Thank U
5 **Brandy**, Have You Ever?
6 **Shawn Mullins**, Lullaby
7 **Jewel**, Hands
8 **Timbaland**, Here We Come
9 **Mariah Carey & Boyz II Men**, One Sweet Day
10 **Janet**, Every Time
11 **The Offspring**, Pretty Fly (For A White Guy)
12 **Third Eye Blind**, Jumper
13 **Backstreet Boys**, All I Have To Give
14 **George Michael**, Outside **
15 **New Radicals**, You Get What You Give
16 **Eagle-Eye Cherry**, Save Tonight
17 **Lenny Kravitz**, Fly Away
18 **Everlast**, What It's Like
19 **Method Man**, Judgement Day
20 **Everclear**, Father Of Mine
21 **Rob Zombie**, Dragula
22 **Jay-Z**, Hard Knock Life
23 **Blackstreet & Mya**, Take Me There
24 **Dru Hill Feat. Redman**, How Deep Is Your Love
25 **Madonna**, The Power Of Good-bye
26 **98 Degrees**, Because Of You
27 **Seal**, Human Beings
28 **Dave Matthews Band**, Crush
29 **Cake**, Never There
30 **Mariah Carey**, Honey
31 **TLC**, Waterfalls
32 **Coolio Feat. L.V.**, Gangsta's Paradise
33 **2Pac**, California Love
34 **Puff Daddy & Faith Evans**, I'll Be...
35 **Whitney Houston**, I Will Always Love You
36 **Jewel**, You Were Meant For Me
37 **Will Smith**, Men In Black
38 **Aerosmith**, I Don't Want To Miss A Thing
39 **Master P**, Kenny's Dead
40 **Limp Bizkit**, Faith
41 **Mariah Carey**, My All
42 **Goo Goo Dolls**, Slide
43 **Boyz II Men**, I'll Make Love To You
44 **Mariah Carey**, Fantasy
45 **Fugees**, Killing Me Softly
46 **Dr. Dre**, Nuthin' But A "G" Thang
47 **The Notorious B.I.G.**, Hypnotize
48 **The Notorious B.I.G.**, Mo Money Mo Problems
49 **Brandy & Monica**, The Boy Is Mine
50 **OMX**, Ruff Ryders' Anthem

** Indicates MTV Exclusive

NEW ONS

Marilyn Manson, I Don't Like The Drugs ..
'N Sync, Merry Christmas, Happy Holidays
Dru Hill, These Are The Times
Mo Thugs Family, Ghetto Cowboy
Orgy, Blue Monday
Soul Coughing, Circles

VH1

MUSIC FIRST

Continuous programming
1515 Broadway, NY, NY 10036

1 **Barenaked Ladies**, One Week
2 **Goo Goo Dolls**, Iris
3 **Alanis Morissette**, Thank U
4 **Sheryl Crow**, My Favorite Mistake
5 **Shania Twain**, You're Still The One
6 **Madonna**, The Power Of Good-bye
7 **Jewel**, Hands
8 **Lenny Kravitz**, Fly Away
9 **Shawn Mullins**, Lullaby
10 **Eagle-Eye Cherry**, Save Tonight
11 **R. Kelly & Celine Dion**, I'm Your Angel
12 **Seal**, Human Beings
13 **Third Eye Blind**, Jumper
14 **Aerosmith**, I Don't Want To Miss A Thing
15 **Whitney Houston & Mariah Carey**, When You
16 **Goo Goo Dolls**, Slide
17 **R.E.M.**, Daysleeper
18 **U2**, Sweetest Thing
19 **Matchbox 20**, Real World
20 **Shania Twain**, From This Moment On
21 **John Mellencamp**, Your Life Is Now
22 **Brian Setzer Orchestra**, Jump Jive An' Wail
23 **Natalie Imbruglia**, Torn
24 **Sarah McLachlan**, Angel
25 **Lauryn Hill**, Doo Wop (That Thing)
26 **Semisonic**, Closing Time
27 **Green Day**, Time Of Your Life
28 **Dave Matthews Band**, Crush
29 **Sarah McLachlan**, Adia
30 **Mariah Carey**, My All
31 **Celine Dion**, My Heart Will Go On
32 **Fastball**, The Way
33 **Joe Pesci**, Yo Cousin Vinny
34 **Natalie Imbruglia**, Smoke
35 **Matchbox 20**, 3 AM
36 **Smash Mouth**, Walkin' On The Sun
37 **Fastball**, Fire Escape
38 **Natalie Merchant**, Break Your Heart
39 **The Divas**, A Natural Woman
40 **Janet**, Every Time
41 **Sugar Ray**, Fly
42 **Gloria Estefan**, Megamix
43 **Gloria Estefan**, Turn The Beat Around
44 **Aretha Franklin & Mariah Carey**, Chain Of
45 **Eurythmics**, Sweet Dreams
46 **Joan Jett & The Blackhearts**, I Love Rock
47 **Mariah Carey**, Dreamlover
48 **The Divas**, You've Got A Friend
49 **Red Hot Chili Peppers**, Under The Bridge
50 **Celine Dion**, River Deep, Mountain High

NEW ONS

The Rolling Stones, Gimme Shelter
Cher, Believe
Sixpence None The Richer, Kiss Me

THE CLIP LIST

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING DECEMBER 12, 1998.

BOX

music network

Continuous programming
1221 Collins Ave
Miami Beach, FL 33139

AMERICA'S NO. 1 VIDEO

Deborah Cox, Nobody's Supposed To Be Here

BOX TOPS

The Offspring, Pretty Fly (For A White Guy)
Britney Spears, ... Baby One More Time
Ice Cube, Pushin' Weight
Voices Of Theory, Wherever You Go
Total, Trippin'
Jesse Powell, You
98 Degrees, Because Of You
Brian McKnight, Hold Me (Remix)
Juvenile, Ha
Shaggy Feat. Janet, Luv Me, Luv Me
'N Sync, (God Must Have Spent) A Little ..
Faith Evans, Love Like This
Cool Breeze, Watch For The Hook
Fat Joe, John Blaze
Outkast, Rosa Parks
Crucial Conflict, Scummy
The Brave Allstars, Let The Music Heal Your Soul
Backstreet Boys, All I Have To Give
Snoop Dogg, Can't Take The Heat
Nonchelant, Take It There (Remix)
2Pac, All About U
Brandy, Have You Ever?

NEW

8C, Why-O-Why
Beenie Man, Tell Me
Defari, Likwit Connection
DJ S&S, Beat Of The Day
Emilia, Big Big World
First Platoon, M.I.A.M.I.
Goldfinger, More Today Than Yesterday
JO, Going Home With Me
Marilyn Manson, I Don't Like Drugs
Mousse T., Horny '98
One Minute Silence, Stuck Between A Rock
Orgy, Blue Monday
R.E.M., Lotus
Redman, I'll Be That
Steady Mobb'n, Ghetto Life (Mercy, Mercy)

M2

MOBIVILIST 3000M

Continuous programming
1515 Broadway
New York, NY 10036

NEW

2Pac, Changes
Tori Amos, Raspberry Swirl
Busta Rhymes, Gimme Some More
Fatboy Slim, Gangster Tripping
Orgy, Blue Monday
Ozomatli, Cute Chemist Suite
Rialto, Monday Morning
Jonathan Richman, I'm So Confused
Rolling Stones, Gimme Shelter
Rob Zombie, Living Dead Girl

MUCHMUSIC

Continuous programming
299 Queen St West
Toronto, Ontario M5V2Z5

Billie, Girlfriend (new)
Sarah McLachlan, Angel (new)
Snypa, Da Principle (new)
Cher, Believe
Goo Goo Dolls, Slide
U2, Sweetest Thing
Alanis Morissette, Thank U
Sheryl Crow, My Favorite Mistake
Dru Hill, How Deep Is Your Love
Lauryn Hill, Doo Wop (That Thing)
Jay-Z, Hard Knock Life
Sky, Some Kinda Wonderful
Barenaked Ladies, It's All Been Done
Maestro, Stick To Your Vision
Big Sugar, The Scene
Eagle-Eye Cherry, Save Tonight
Rob Zombie, Dragula
Britney Spears, ... Baby One More Time
R.E.M., Daysleeper
Marilyn Manson, The Dope Show

MTV EUROPE

Continuous programming
Hawley Crescent
London NW18TT

Cher, Believe
Madonna, The Power Of Good-bye
Alanis Morissette, Thank U
George Michael, Outside
U2, Sweetest Thing
R.E.M., Daysleeper
Robbie Williams, No Regrets
Jennifer Paige, Crush
Dru Hill, How Deep Is Your Love
Honeyz, Finally Found
Will Smith, Miami
Eagle-Eye Cherry, Falling In Love Again
Five, Until The Time Is Through
The Corrs, So Young
All Saints, War Of Nerves
Boyzone, I Love The Way You Love Me
E-Type, Here I Go Again
Liquido, Narcotic
Aaliyah, Are You That Somebody?
Emilia, Big Big World

COLLEGE TELEVISION NETWORK

24 houre daily
32 E 57th Street
New York, NY 10022

R.E.M., Daysleeper
Unbelievable Truth, Higher Than Reason
112 Feat. Mase, Love Me
A Tribe Called Quest, Find A Way
Dave Matthews Band, Crush
Eels, Last Stop, This Town
Eve 6, Leech
Grant Lee Buffalo, Testimony
Kid Capri, Soundtrack To The Streets-Unitx
Natalie Imbruglia, Smoke
R. Kelly, Home Alone
Will Smith, Miami
Andrea Martin, Let Me Return
Destiny's Child, Get On The Bus
Timbaland, Here We Go
Trin-I-Tee, Call His Name

JBTV

Three hours weekly
216 W Ohio
Chicago, IL 60610

Barenaked Ladies, It's All Been Done
Leah Andreone, Bow Down
Harvey Danger, Private Helicopter
Tori Amos, Raspberry Swirl
Soul Coughing, Circles
Knowledge, Clinton Youth
Placebo, Pure Morning
Afghan Whigs, Something Hot
The Cardigans, My Favourite Game
The Offspring, Pretty Fly (For A White Guy)
Midnight Oil, Redneck Wonderland
Love & Rockets, Holy Fool
Limp Bizkit, Faith
Eve 6, Leech
Local H, All The Kids Are Right

RAGE

TV FOR U-NOT THEM

1/2-hour weekly
46 Gifford St
Brockton, MA 02401

The Offspring, Pretty Fly (For A White Guy)
Afghan Whigs, Something Hot
The Cardigans, My Favourite Game
Love & Rockets, Holy Fool
Eels, Last Stop, This Town
Rammstein, Sehnsucht
Alanis Morissette, Thank U
Harvey Danger, Private Helicopter
Fuel, Bittersweet
New Radicals, You Get What You Give

CLASSICAL CONSUMERS FIND RECORD CLUBS A RESOURCE

(Continued from page 1)

classical customers, who are far fewer in number than their pop counterparts (about 400,000 of 10 million total) but are more active buyers and more loyal members.

Selling classical music is different than selling pop, in that catalog is key and the content of that catalog requires greater context to sell effectively. And catalog and context, as well as relatively easy and universal access to them, are where both record clubs and online outlets can excel over brick-and-mortar stores.

Also, the record club and online retail environment tends to present a more level playing field for indie labels, which often don't have the funds to compete with the majors for notice in the ever-crowded spaces of traditional retail.

Record clubs, in particular, have been able to create hits out of indie classical titles that have a tough row to hoe at retail. Yet the relative benefits of club sales for record labels and artists—and the industry in general—have long been a contentious issue.

Traditional record retailers have long loathed the clubs for such high-profile membership ploys as "12 CDs for the price of one." Ray Edwards, Tower Records' U.S. classical director, says, "The clubs are basically offering free CDs, and that fosters the perception that CDs cost nothing to make and that retailers are ripping off the public. And it is difficult to disabuse people of that notion.

"The record labels are whores when it comes to the clubs," Edwards continues. "It may offer a bit of quick profit, but over the long term, it can't be good to say that the records of Leonard Bernstein are only worth a penny. I think the club business is pissing in the pond."

Both George McMillan, CEO of BMG Direct, and Marshall Wilcoxen, VP of A&R for Columbia House, counter such views by insisting that their clubs expand the music market rather than eat into traditional retail's share—helping to make music buyers out of (generally older) people who would seldom set foot in a record store.

And a rising tide lifts all boats, McMillan adds. "Given the struggle classical music faces in today's culture, the promotion we provide benefits everyone. We're out there every 18 days with 24 pages of information exposing people to classical music—a lot of those people a long way from a Tower.

"And people have more questions about classical than any other genre," McMillan adds, "so the context we provide in [club magazine] Encore makes them feel more comfortable getting into it. And, frankly, that is something hardly any retailer can provide."

According to the RIAA's midyear '98 report, special-market sales (including mail-order services and record clubs) rebounded with 6% growth after a desultory 1997, in which the club portion plunged to 11.6% of the market from 14.3% in '96 and a recent high of 15.1% in '94.

Columbia House and BMG Direct *are* the market in the greatest sense, although the 40-year-old, classical- and jazz-oriented Musical Heritage Society has some 250,000 members. Founded in 1955 as an adjunct to Columbia Records, Columbia House is now a 50/50 venture between Sony Music Entertainment and Warner Music, reporting 8 million members (3% classical). Long the underdog, BMG Direct now reports having 2 million more members than Columbia House.

For both BMG and Columbia House, the conceptual gap between being a record club and an online retailer has narrowed, as both have busy Internet sites. For October '98, the Columbia House site was listed as fifth in estimated reach percentage among all shopping sites, according to Media Metrix, a digital-media measurement firm. (The only music vendor higher than Columbia House was Amazon.com.) The BMG classical club also has its own World Wide Web site, which yields a greater percentage of online sales from its membership than do BMG's clubs in pop or other genres.

Valuing the club market over any strategy of exclusivity, Sony struck a deal last year to have its product carried by the BMG clubs. Columbia House has carried titles from such BMG labels as RCA Red Seal for the past several years. The BMG club doesn't favor RCA, Columbia House doesn't prefer Sony Classical, and both clubs offer product from PolyGram, EMI, and Atlantic Classics.

Also, both classical clubs have garnered the close participation of such key classical indie labels as Harmonia Mundi and Telarc. And in something of a coup, BMG just inked deals with top British indies Hyperion and ASV. Through the clubs, small labels like MusicMasters and Hänssler Classic have been able to make inroads into the market that would likely have been blocked to them otherwise.

Significantly, the BMG classical club has upgraded its classical catalog over the past few years to resemble a magazine, with feature stories, exclusive interviews, and tips on building a collection of both essentials and exotica.

BMG's Encore magazine is edited by the club's music director, Dorothy Kauffman, a former host on WQXR New York and an involved advocate for classical music. Delivered to members 20 times a year, Encore features not only Kauffman's interviews with artists ranging from Sir Georg Solti to Sir Paul McCartney, but also guest columns she has solicited from the editors of Gramophone and BBC Music magazines.

Taking a cue from BMG's tasteful efforts, the Columbia House Classical Music Review—edited by the manager of the classical club, Thom Baker—has begun to include regular behind-the-scenes features by former Columbia Masterworks director Joe Dash ("Dr. Dash") and collecting tips from Baker. Both clubs' magazines include 300-400 rotating classical titles (along with another 100 highlights from other genres), with occasional collector's guides including from 1,000 to 1,500 titles.

According to Wilcoxen, even the clubs' full-page catalog ads in mainstream magazines have salutary effects for classical music at large. "Just putting all these classical artists' names and pictures in magazines like Harper's Bazaar and Scientific American—which would hardly have a word about music, much less classical, in them—is a feat in itself," he says.

"Far less than 1% of those people are going to be interested in joining a club," Wilcoxen adds, "but the effect of that type of ad is kind of like the 'Got Milk?' campaign: It keeps music in people's minds, no matter where they might eventually buy it."



KAUFFMAN

Regarding the controversial new-membership offers, Kauffman says, "People are smart enough to realize a CD's inherent worth; they know these offers are just a form of enticement. And you couldn't belong to the BMG classical club and think that we devalue the music. Quite the contrary, we have the greatest passion for this art form and work very hard to give the music the serious presentation it deserves."

DARK-HORSE HITS

The thoughtful presentation and promotional weight the clubs put behind their offerings have created dark-horse "hits" with more offbeat repertoire and large-ticket items—hits that don't show up on any chart. The Stuttgart, Germany-based Hänssler Classic has made much of its name in the U.S. via ties with BMG and Columbia House.

With BMG, Hänssler was able to sell 400 copies of Helmuth Rilling's $399, 69-disc boxed set of Bach's sacred cantatas, and the label is planning promotions with the club next year for its monumental edition of Bach's complete works (see Keeping Score, page 40). Hänssler has also prepared exclusive samplers just for the BMG club, and the label's recordings of Brahms' symphonies with Sir Neville Marriner are featured on a recent cover of Encore.

According to Matthias Lutzweiler, Hänssler's international sales director, about 10% of the label's U.S. business has been through the BMG and Columbia House clubs over the past two years, with that number increasing rapidly. Moreover, the club sales have been synergistic with retail. "I think the club activity has helped boost our position in stores," he says. "Retailers have begun to respond to a demand that has come by people seeing our releases in the club and then asking at retail for other titles, or by club members telling their friends, who have then gone to retail."

Kauffman says it isn't necessarily a recording of Vivaldi's "Four Seasons" or Beethoven's Fifth Symphony that will become a club best seller; often it is a title that comes from left of center, like an album of Arab-Andalusian music on Harmonia Mundi that has proved popular.

René Goiffon, president of Harmonia Mundi USA, says, "We have achieved some good figures with some items in the clubs that were dead at retail, which is a clear indicator to me that we are reaching a different audience through the clubs than at retail.

"In particular, back catalog can have a second life in the clubs that has nothing to do with retail," Goiffon adds. "Sales of a London Baroque album of Pachelbel chamber works were very slow at retail, but we sold 5,000 copies through Columbia House."

Columbia House also made a hit out of guitarist Eliot Fisk's '96 album of Segovia world-premieres on MusicMasters, distributed by BMG. It sold 10,000 copies—2,000 more than those sold by SoundScan-reporting stores and a far greater total than the usual classical guitar album. Jeffrey Nissim, president of MusicMasters, grew up believing in the power of record clubs, since his family owns Musical Heritage.

"Record clubs are like religion in that you either believe that direct marketing produces additional, incremental sales over retail or you don't," Nissim says.

"If I was in the pop music business, with millions invested in advertising and promotion, I'd probably be upset to see my record offered for a penny in some club ad," Nissim adds. "But with niche music like classical or jazz or world, it's a completely different thing. You're up against a lot. What if the month you pay for a display in the store isn't the month that your niche customer happens to come into the store? That's a real risk, since there aren't that many of them. But with a club or online, you don't have to worry about that."

THE FIVE-FOR-ONE ISSUE

One of the great controversies about record clubs—that the common club licensing deal yields a situation in which it takes five club sales to equal the income of one retail sale (and some estimate an even greater mismatch)—is actually a misconception, according to Nissim. "You can't really make that compariaon,

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LABELS HEAR SALES BELLS RINGING ON INTERNET

(Continued from page 1)

lationships with Music Boulevard and Amazon.com," Goiffon says. "Just using myself as an example, I buy more CDs now than ever—CDs I would have never bought otherwise—because I'm online. It's so easy, and with promotions and ads for Music Boulevard and Amazon all over the Web, it puts music right in front of you all the time.



GOIFFON

"It's hard to tell how much business Harmonia Mundi is doing online with any particular site," Goiffon adds, "because for Music Boulevard, we go through Valley [Media]. But with Amazon, we're going to deal direct, so we're looking forward to those figures. I'd estimate, though, that right now 5% of our sales come online, and that's going up rapidly. And I think those are mostly new customers."

Although the online percentage of classical sales is relatively modest now, Goiffon sees online sales as eventually threatening traditional retailers far more than record clubs do. "The vast selection online is something you can't beat," he says. "All 3,000 titles in the catalogs of Harmonia Mundi and its distributed labels are available online, whereas you can count on two hands the number of stores across the country that carry half that many."

The accounting rules are yet to be established for online sales; so like Harmonia Mundi, PolyGram is "shipping a lot of records through regular distribution channels," says PolyGram Classics & Jazz senior VP/GM Kevin Gore. "But we can't differentiate if we're selling to Tower retail or Tower online."

Even though Gore sees vast potential in online sales, he thinks "there are people, like myself, who love the record store experience and always will. I mean, I get exhilarated every time I walk into a great Tower somewhere. But there are classical music fans in Wyoming, and it's hard to find a broad range of classical recordings there—so those customers have been historically excluded from the market. Selling a classical catalog CD online to one of those customers is a true incremental sale."

Scott Ehrens, a managing director with Bear Stearns, keeps an eye on the World Wide Web and says that Amazon.com has the power to make the most of music online. "So far, Amazon offers the best user experience—it's the easiest to navigate, and it enables you to find what you're looking for and discover new things. Plus, as a brand, Amazon is awesome.

"There will always be niche sites that draw niche audiences," Ehrens adds, "but among the major players, I think it is going to be a handful playing and one dominating."



DIAMOND

Amazon became the top online music retailer in its first quarter in the market (at $14.4 million, compared with CDnow's $13.9 million and N2K's $10.5 million), although that didn't include classical. Recognizing that the challenges of selling classical music online are more arduous than those of pop, the company delayed launching its classical service several months in order to tweak its search engine for the genre.

Amazon's new classical search enables customers to browse the site's 50,000 classical titles (one-quarter of its musical offerings) using

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Hot 100 Airplay™

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 756 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used in the Hot 100 Singles chart.

THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (IMPRINT/PROMOTION LABEL)
			◄ NO. 1 ►
1	3	13	**LULLABY** SHAWN MULLINS (SMG/COLUMBIA) 1 wk at No. 1
2	4	7	**HAVE YOU EVER?** BRANDY (ATLANTIC)
3	1	35	**IRIS** GOO GOO DOLLS (WARNER SUNSET/REPRISE)
4	2	15	**DOO WOP (THAT THING)** LAURYN HILL (RUFFHOUSE/COLUMBIA)
5	6	17	**JUMPER** THIRD EYE BLIND (ELEKTRA/EEG)
6	5	20	**SAVE TONIGHT** EAGLE-EYE CHERRY (WORK)
7	12	9	**HANDS** JEWEL (ATLANTIC)
8	18	10	**LATELY** DIVINE (PENDULUM/RED ANT)
9	13	8	**CAN I GET A...** JAY-Z FEAT. AMIL OF MAJOR CORNZ AND JA (DEF JAM/MERCURY)
10	8	11	**THANK U** ALANIS MORISSETTE (MAVERICK/REPRISE)
11	14	6	**NOBODY'S SUPPOSED TO BE HERE** DEBORAH COX (ARISTA)
12	9	42	**I'LL BE** EDWIN MCCAIN (LAVA/ATLANTIC)
13	7	26	**ONE WEEK** BARENAKED LADIES (REPRISE)
14	15	12	**SLIDE** GOO GOO DOLLS (WARNER BROS.)
15	11	15	**MY FAVORITE MISTAKE** SHERYL CROW (A&M)
16	10	24	**ARE YOU THAT SOMEBODY?** AALIYAH (BLACKGROUND/ATLANTIC)
17	16	11	**HOW DEEP IS YOUR LOVE** DRU HILL FEAT. REDMAN (ISLAND/DEF JAM/MERCURY)
18	17	10	**THIS KISS** FAITH HILL (WARNER BROS.)
19	15	8	**LOVE LIKE THIS** FAITH EVANS (BAD BOY/ARISTA)
20	20	43	**TOO CLOSE** NEXT (ARISTA)
21	22	10	**FROM THIS MOMENT ON** SHANIA TWAIN (MERCURY)
22	23	15	**INSIDE OUT** EVE 6 (RCA)
23	24	15	**TOUCH IT** MONIFAH (UPTOWN/UNIVERSAL)
24	22	2	**LET ME LET GO** FAITH HILL (WARNER BROS. (NASHVILLE))
25	10	10	**CRUSH** JENNIFER PAIGE (EDEL AMERICA/HOLLYWOOD)
10	15	8	**HARD KNOCK LIFE (GHETTO ANTHEM)** JAY-Z (ROC-A-FELLA/DEF JAM/MERCURY)
27	58	9	**TAKE ME THERE** BLACKSTREET & MYA FEAT. MASE & BLINKY BLINK (INTERSCOPE)
15	23	8	**IT MUST BE LOVE** TY HERNDON (EPIC (NASHVILLE))
29	35	7	**HUSBANDS AND WIVES** BROOKS & DUNN (ARISTA NASHVILLE)
30	21	21	**THE FIRST NIGHT** MONICA (ARISTA)
31	37	8	**YOU'RE EASY ON THE EYES** TERRI CLARK (MERCURY (NASHVILLE))
32	32	44	**TORN** NATALIE IMBRUGLIA (RCA)
33	34	8	**WE REALLY SHOULDN'T BE DOING THIS** GEDRGE STRAIT (MCA NASHVILLE)
34	46	4	**MIAMI** WILL SMITH (COLUMBIA)
35	39	7	**SOMEONE YOU USED TO KNOW** COLLIN RAYE (EPIC (NASHVILLE))
36	38	8	**I'M YOUR ANGEL** R. KELLY & CELINE DION (JIVE)
37	40	11	**FLY AWAY** LENNY KRAVITZ (VIRGIN)
38	29	22	**I'LL NEVER BREAK YOUR HEART** BACKSTREET BOYS (JIVE)
39	42	5	**RIGHT ON THE MONEY** ALAN JACKSON (ARISTA NASHVILLE)
40	43	3	**THESE ARE THE TIMES** DRU HILL (UNIVERSITY/ISLAND)
41	31	36	**REAL WORLD** MATCHBOX 20 (LAVA/ATLANTIC)
42	55	3	**CHANGES** 2PAC (AMARU/DEATH ROW/INTERSCOPE)
43	33	10	**WIDE OPEN SPACES** DIXIE CHICKS (MONUMENT)
44	30	28	**I DON'T WANT TO MISS A THING** AEROSMITH (COLUMBIA)
45	41	5	**WHEN YOU BELIEVE** WHITNEY HOUSTON & MARIAH CAREY (DREAMWORKS/EPIC)
46	50	5	**ANGEL** SARAH MCLACHLAN (ARISTA/WARNER SUNSET/REPRISE)
47	44	4	**YOU'RE BEGINNING TO GET TO ME** CLAY WALKER (GIANT NASHVILLE/REPRISE NASHVILLE)
48	52	5	(GOD MUST HAVE SPENT) A LITTLE MORE TIME ON YOU 'N SYNC (RCA)
49	54	4	**YOU GET WHAT YOU GIVE** NEW RADICALS (MCA)
50	63	3	**ANGEL OF MINE** MONICA (ARISTA)
51	45	11	**THE POWER OF GOOD-BYE** MADONNA (MAVERICK/WARNER BROS.)
52	49	3	**WRONG AGAIN** MARTINA MCBRIDE (RCA (NASHVILLE))
53	57	2	**HOME ALONE** R. KELLY FEAT. KEITH MURRAY (JIVE)
54	51	7	**SWEETEST THING** U2 (ISLAND)
55	56	2	**FOR YOU I WILL** AARON TIPPIN (LYRIC STREET)
56	67	8	**THERE YOU HAVE IT** BLACKHAWK (ARISTA NASHVILLE)
57	52	2	**ROSA PARKS** OUTKAST (LAFACE/ARISTA)
58	36	15	**A LITTLE PAST LITTLE ROCK** LEE ANN WOMACK (DECCA)
59	64	8	**PRETTY FLY (FOR A WHITE GUY)** THE OFFSPRING (COLUMBIA)
10	67	8	**IT'S YOUR SONG** GARTH BROOKS (CAPITOL)
61	23	2	**SPIRIT OF A BOY, WISDOM OF A MAN** RANDY TRAVIS (DREAMWORKS (NASHVILLE))
62	15	8	**FOR A LITTLE WHILE** TIM MCGRAW (CURB)
63	—	8	**STAND BESIDE ME** JO DEE MESSINA (CURB)
64	69	8	**...BABY ONE MORE TIME** BRITNEY SPEARS (JIVE)
65	10	9	**BECAUSE OF YOU** 98 DEGREES (MOTOWN)
15	53	8	**HOW DO YOU SLEEP AT NIGHT** WADE HAYES (COLUMBIA (NASHVILLE))
67	68	4	**LEAN ON ME** KIRK FRANKLIN (GOSPO CENTRIC/INTERSCOPE)
68	67	17	**WHERE THE GREEN GRASS GROWS** TIM MCGRAW (CURB)
69	59	20	**HOOCH** EVERYTHING (BLACKBIRD/SIRE)
70	74	15	**FATHER OF MINE** EVERCLEAR (CAPITOL)
71	66	3	**ANGEL IN DISGUISE** BRANDY (ATLANTIC)
72	—	1	**WRONG NIGHT** REBA (MCA NASHVILLE)
73	—	7	**NEVER THERE** CAKE (CAPRICORN/MERCURY)
74	60	15	**DON'T LAUGH AT ME** MARK WILLS (MERCURY (NASHVILLE))
75	72	3	**ABSENCE OF THE HEART** DEANA CARTER (CAPITOL (NASHVILLE))

◯ Records with the greatest airplay gains. © 1998 Billboard/BPI Communications

HOT 100 RECURRENT AIRPLAY

1	1	2	**YOU'RE STILL THE ONE** SHANIA TWAIN (MERCURY)
2	—	1	**TEARIN' UP MY HEART** 'N SYNC (RCA)
3	2	11	**TIME OF YOUR LIFE (GOOD RIDDANCE)** GREEN DAY (REPRISE)
4	4	2	**CLOSING TIME** SEMISONIC (MCA)
5	3	2	**THE WAY** FASTBALL (HOLLYWOOD)
6	6	2	**3 AM** MATCHBOX 20 (LAVA/ATLANTIC)
7	9	2	**TRULY MADLY DEEPLY** SAVAGE GARDEN (COLUMBIA)
8	7	2	**NEVER EVER** ALL SAINTS (LONDON/ISLAND)
9	5	3	**CAN'T TAKE MY EYES OFF OF YOU** LAURYN HILL (RUFFHOUSE/COLUMBIA)
10	10	2	**ALL MY LIFE** K-CI & JOJO (MCA)
11	8	2	**MAKE IT HOT** NICOLE (THE GOLD MIND/EASTWEST/EEG)
12	12	2	**THE BOY IS MINE** BRANDY & MONICA (ATLANTIC)
13	11	5	**ANYTIME** BRIAN MCKNIGHT (MOTOWN)
14	14	3	**AS LONG AS YOU LOVE ME** BACKSTREET BOYS (JIVE)
15	15	4	**STILL NOT A PLAYER** BIG PUNISHER FEATURING JOE (LOUD/RCA)
16	13	2	**FRIEND OF MINE** KELLY PRICE (T-NECK/ISLAND)
17	16	22	**YOU MAKE ME WAHNA...** USHER (LAFACE/ARISTA)
18	17	33	**SEMI-CHARMED LIFE** THIRD EYE BLIND (ELEKTRA/EEG)
19	18	13	**WALKIN' ON THE SUN** SMASH MOUTH (INTERSCOPE)
20	20	3	**I DON'T WANT TO WAIT** PAULA COLE (IMAGO/WARNER BROS.)
21	21	17	**FLY** SUGAR RAY (LAVA/ATLANTIC)
22	19	4	**GHETTO SUPASTAR (THAT IS WHAT YOU ARE)** PRAS MICHEL FEAT. OL DIRTY BASTARD & MYA (INTERSCOPE)
23	—	1	**SO IHTO YOU** TAMIA (QWEST/)
24	22	6	**TOGETHER AGAIH** JANET (VIRGIN)
25	—	20	**IF YOU COULD OHLY SEE** TONIC (POLYDOR/A&M)

Recurrents are titles which have appeared on the Hot 100 chart for more than 20 weeks and have dropped below the top 50

HOT 100 A-Z

TITLE (Publisher – Licensing Org.) Sheet Music Dist.

87 **ABSENCE OF THE HEART** (EMI Princeton Street, ASCAP/EMI April, ASCAP/Full Keel, ASCAP/In The Fairway, ASCAP/Hamstein Cumberland, BMI/Hardtalt Hits, BMI) HL/WBM
34 **ALL THE PLACES (I WILL KISS YOU)** (Tenyor, BMI/Nate Love's, BMI/MCA, ASCAP/Jamron, ASCAP/BMG, ASCAP/Slack A.D., ASCAP) HL
81 **ANGEL IN DISGUISE** (EMI Blackwood, BMI/Ensagn, BMI/Zomba, BMI/Pink Jane, SESAC) HL
63 **ANGEL OF MINE** (WB, ASCAP/Motown Tunes, ASCAP/Travon, ASCAP/PolyGram International, ASCAP) HL
50 **ANGEL** (Sony/ATV Songs, BMI/Tyde, BMI/Studio Nomade, SOCAN) HL
26 **ARE YOU THAT SOMEBODY?** (Warner Chappell, ASCAP/Herbalicious, ASCAP/Black Fountain, ASCAP/Fox Film, BMI)
8 **...BABY ONE MORE TIME** (Zomba, ASCAP/Grantsville, ASCAP) WBM
8 **BECAUSE OF YOU** (Air Chrysalis Scandinavia, ASCAP/Marilyn, ASCAP) WBM
22 **CAN I BET A...** (Lil Lu Lu, BMI/DJ Irv, BMI/Ja, BMI/EMI Blackwood, BMI) HL
87 **CAN'T GET ENDUGH** (Maxaway, ASCAP/First Echo, ASCAP/Youngson, BMI/Echo First, BMI)
60 **CELEBRITY SKIN** (Mother May I, BMI/Echo Echo, BMI)
55 **CHANGES** (Joshua's Dream BMI/Music Corp Of America, BMI/Zappo ASCAP/WB ASCAP/Warner-Tamerlane, BMI) HL
59 **COME AND GET WITH ME** (Keith Sweat, ASCAP/EMI April, ASCAP/Wiz, BMI) HL
29 **CRUSH** (New Nonpareil, BMI/Warner-Tamerlane, ASCAP/Be La Be, ASCAP/About Time, PRS/Moo Maison, ASCAP/Almo, ASCAP) WBM
86 **DON'T LAUGH AT ME** (Built On Rock, ASCAP/David Aaron, ASCAP/Sony/ATV Cross Keys, ASCAP) HL/WBM
4 **DOO WOP (THAT THING)** (Sony/ATV Tunes, ASCAP/Obverse Creation, ASCAP) HL
96 **EVERYTHING'S CHANGED** (Five Cowboys, BMI/Sony/ATV Tree, BMI/Tenlee, BMI/Sony/ATV Cross Keys, ASCAP) HL
77 **FATHER OF MINE** (Everglean, BMI/Montalupis, BMI/Commongreen, BMI/Irving, BMI)
88 **FIRE ESCAPE** (Zuntunes, ASCAP) HL
11 **THE FIRST NIGHT** (So So Def, ASCAP/EMI April, ASCAP/Marshal, ASCAP/Jobete, ASCAP) HL
48 **FLY AWAY** (Miss Bessie, ASCAP)
85 **FLY (THE ANGEL SONG)** (Golden Phoenix, SOCAN/Kanyasongs, SOCAN/Rory Bourke, BMI) WBM
74 **FOR A LITTLE WHILE** (Magnatune, SESAC/Family Style, SESAC/Glacier Park, SESAC/Moraine SESAC/Malaco, BMI/EMI April, ASCAP/Phil Vassar, ASCAP) HL
61 **FOR YOU I WILL** (Hamstein Cumberland, BMI/Baby Mae, BMI/Glitterfish, BMI/Buna Boy, BMI) WBM
5 **FROM THIS MOMENT ON** (Songs Of PolyGram Int'l, BMI/Loon Echo, BMI/Zomba, ASCAP) WBM
48 **DHETTO COWBOY** (Mo Thugs, ASCAP/Swt, ASCAP/Layzie Bone, ASCAP/EMI April, ASCAP)
57 **(GOD MUST HAVE SPENT) A LITTLE MORE TIME ON YOU** (Bayjun Beat, BMI/Music Corp Of America, BMI) HL
18 **HANDS** (WB, ASCAP/Wiggly Tooth, ASCAP/No Tomato, ASCAP)
36 **HARD KNOCK LIFE (GHETTO ANTHEM)** (Lil Lu Lu, BMI/EMI Blackwood, BMI/45, ASCAP/Instantly, ASCAP/WB, ASCAP/Helene Blue, ASCAP/MPL Communications, ASCAP) HL/WBM
10 **HAVE YOU EVER?** (Realsongs, ASCAP)
82 **HERE WE COME** (Webster, ASCAP/Hillcrest, ASCAP)
68 **HOLD ME** (Not Listed)
82 **HOLD ON TO ME** (Reynsong, BMI/Bayou Boy, BMI) HL
67 **HOME ALONE** (Zomba, BMI/R Kelly, BMI/The Price Is Right, BMI/MCA, ASCAP/Zomba, ASCAP/Illiotic, ASCAP) HL
78 **HOOCH** (EMI April, ASCAP/Circle a Inc., ASCAP) HL
15 **HOW DEEP IS YOUR LOVE** (Sony/ATV Songs, BMI/Music Everyone Craves, BMI/North Avenue, ASCAP/EMI April, ASCAP/Nyrraw, ASCAP/Da Ish, ASCAP/Funky Noble, ASCAP/Famous, ASCAP) HL
93 **HOW DO YOU FALL IN LOVE** (Maypop, BMI/Wildcountry, BMI) WBM
78 **HOW DO YOU SLEEP AT NIGHT** (Sony/ATV Cross Keys, ASCAP/Mill Village, ASCAP/W.B.M., SESAC/Extra Innings SESAC) HL/WBM
39 **HUSBANDS AND WIVES** (Sony/ATV Tree, BMI) HL
46 **I DON'T WANT TO MISS A THING** (Realsongs, ASCAP) WBM
91 **IF I LOST YOU** (Post Oak, BMI/Edisto, ASCAP) HL
25 **I'LL BE** (EMI April, ASCAP/Harrington, ASCAP) HL
45 **I'LL NEVER BREAK YOUR HEART** (Zomba, BMI/Dujuan, BMI/ECG, BMI)
1 **I'M YOUR ANGEL** (Zomba, BMI/R Kelly, BMI)
31 **INSIDE OUT** (Less Than Zero, BMI/Fake And Jaded, BMI/Southfield Road, BMI)
12 **IRIS** (EMI Virgin, BMI/Scrap Metal, BMI) HL
54 **I STILL LOVE YOU** (Uh, Oh, ASCAP/Lil Tweet, ASCAP/Money Jars And Diapers, ASCAP/Yah Yah, ASCAP/De What I Gotta, ASCAP/Warner-Tamerlane, BMI/Kear, BMI/Sony/ATV Songs, BMI) HL/WBM
36 **IT MUST BE LOVE** (Almo, ASCAP/Craig Bickhardt, ASCAP/Magnasong, BMI/Red Quill, BMI) WBM
94 **IT'S THE THINGS YOU DO** (Cheiron, STIM/Pico, ASCAP/BMG, ASCAP/Megasong APS, STIM/Carners-BMG, BMI/Sony/ATV/Sony/ATV Tunes, ASCAP) HL
72 **IT'S YOUR SONG** (Gooby, BMI/Pan For Gold, BMI/Copyright Management, BMI)
18 **JUMPER** (DEB, BMI) HL
89 **JUMP JIVE AN' WAIL** (Enterprise, ASCAP) HL
3 **LATELY** (Tony Roy, BMI/Slav TuTu Five, BMI/Howcott, BMI/Irving, BMI/Hitco, BMI/Hit Street, BMI/Windswept Pacific, BMI) WBM
79 **LEAN ON ME** (Lilly Mack, BMI/Kernon, BMI) HL
33 **LET ME LET GO** (Diamond Mine, ASCAP/Little Shop Of Morgansongs, BMI/Morgan, BMI) WBM
66 **A LITTLE PAST LITTLE ROCH** (Almo, ASCAP/Twin Creeks, ASCAP/Jess Brown, ASCAP/Famous, ASCAP) HL/WBM
7 **LOVE LIKE THIS** (Chyna Baby, BMI/Janice Combs, BMI/EMI Blackwood, BMI/Brother-4-Brother, ASCAP/Smokin' 4 Life, BMI/Bernard's Other, BMI/Warner-Tamerlane, BMI/Tommy Jym, BMI) HL/WBM
21 **LOVE ME** (Rezlee, ASCAP/Kalinmma, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/M. Betha, ASCAP) HL
8 **LULLABY** (Shawn Mullins, BMI) HL
40 **MIAMI** (Treyball, ASCAP/Phadis, ASCAP/Slam U Well, ASCAP/Jelly's Jams, ASCAP/Sony/ATV Tunes, ASCAP/Portrait-Solar, ASCAP/DPJJ, ASCAP) HL
88 **MOVIN' DH** (WB, ASCAP/D. Extraodinary, ASCAP/Da Ish, ASCAP/North Star, ASCAP/Urban Warfare, ASCAP/WYZ Girl, ASCAP) WBM
23 **MY FAVORITE MISTAKE** (Warner-Tamerlane, BMI/Old Crow, BMI/Trottsky, BMI/Woxen, BMI)
62 **MY LITTLE SECRET** (So So Def, ASCAP/EMI April, ASCAP/Juicy Time, ASCAP/Air Control, ASCAP/Slack A.D., ASCAP/BMG, ASCAP) HL
83 **HEVER THERE** (Stamen, BMI)
2 **HOBODY'S SUPPOSED TO BE HERE** (Woxen, ASCAP/Famous, ASCAP) HL
96 **HO PLACE THAT FAR** (Sony/ATV Tree, BMI/Wenonga, BMI/Hamstein Cumberland, BMI) HL/WBM
18 **DNE WEEH** (Trent Baker, SOCAN/WB, ASCAP) WBM
38 **THE POWER OF GOOD-BYE** (WB, ASCAP/Webo Girl, ASCAP/EMI April, ASCAP/Future Furniture, ASCAP) HL/WBM
70 **PRETTY FLY (FOR A WHITE GUY)** (Underachiever, BMI/Woxen, BMI)
41 **PUSHIN' WEIGHT** (Gangsta Boogie, ASCAP/WB, ASCAP/Treibaa, ASCAP/Chocolate Thunder, ASCAP) WBM
50 **REAL WORLD** (EMI Blackwood, BMI/Bidnis, BMI) HL
52 **RIGHT ON THE MONEY** (EMI Blackwood, BMI/Hybridge, BMI/EMI April, ASCAP/Phil Vassar, ASCAP) HL
71 **ROSA PARKS** (Gnat Booty, ASCAP/Chrysalis, ASCAP)
17 **SAVE TONIGHT** (Diesel 2, STIM/WB ASCAP)
24 **SLIDE** (Corner Of Clark And Kent, BMI/EMI Virgin, BMI) HL
37 **SOMEONE YOU USED TO KNOW** (Melanie Howard, ASCAP/Big Giant, BMI/Warner-Tamerlane, BMI)
73 **SPIRIT OF A BOY, WISDOM OF A MAN** (WB, ASCAP/Big Tractor, ASCAP/War Bride, ASCAP) WBM
75 **STAND BESIDE ME** (Hamstein Cumberland, BMI) WBM
69 **SWEETEST THING** (PolyGram International, ASCAP) HL
35 **TAKE ME THERE** (Zomba, ASCAP/EMI April, ASCAP/Marshal, ASCAP/Justin Combs, ASCAP/Madeline Nelson ASCAP/Mason Betha, ASCAP/Michael Foster, ASCAP/Tunes By Rickelodeon, ASCAP) HL
20 **THANH U** (MCA, ASCAP/Aerastation, ASCAP) HL
65 **THERE YOU HAVE IT** (Warner-Tamerlane, BMI/Rancho Belita, BMI/Carners-BMG, BMI/Sontanner, BMI) HL/WBM
51 **THESE ARE THE TIMES** (ECAF, BMI/Dennis, ASCAP/E2, ASCAP/EMI April, ASCAP) HL
100 **THINKIN' HOUT IT** (2000 Watts, ASCAP/WB, ASCAP/Tom Rob, ASCAP/Divided BMI/Zomba, BMI) WBM
13 **THIS KISS** (Puckalesia, BMI/Nomad-Noman, BMI/Warner-Tamerlane, BMI/Almo, ASCAP/Anwe, ASCAP/BNC, ASCAP) WBM
28 **TDO CLOSE** (Naughty, ASCAP/Do What I Gotta, ASCAP/Uh, Oh, ASCAP/Neutral Gray, ASCAP/Pure Love, ASCAP/WB, ASCAP/EMI April, ASCAP) HL/WBM
42 **TORN** (BMG, PRS/PolyGram, ASCAP/EMI April, ASCAP/BMG, ASCAP) HL
27 **TOUCH IT** (Justin Combs, ASCAP/EMI April, ASCAP/Chief Joseph, ASCAP/Sing A Song, ASCAP/WB, ASCAP/Dakoda House, ASCAP) HL/WBM
14 **TRIPPIN'** (Mass Confusion, ASCAP/WB, ASCAP/D Extraodinary, ASCAP/Virginia Beach, ASCAP) WBM
44 **WE REALLY SHOULDN'T BE DOING THIS** (Mighty Nice, BMI/Laudersongs, BMI/Blue Water, BMI) HL
32 **WESTSIDE** (Sony/ATV Tunes, ASCAP/Strickly TQ, ASCAP/EMI Blackwood, BMI/Steady Mobbin', BMI/Femi, BMI/Four Knights, BMI/Music Corp Of America, BMI/Neutral Gray, ASCAP) HL
53 **WHEN YOU BELIEVE** (SKG, ASCAP/Songs Of SKG, BMI/ECAF, BMI) HL
80 **WHERE THE GREEN GRASS GROWS** (Song Matters, ASCAP/Famous, ASCAP/Almo, ASCAP/Daddy Rabbit, ASCAP) HL/WBM
85 **WHEREVER YOU DO** (Sure II Hit, ASCAP/WB, ASCAP/Black Panther, BMI/Famous, ASCAP/Ensign, BMI/Melodious Fool, ASCAP) HL/WBM
47 **WIDE OPEN SPACES** (Pie-Eyed Grocbee, BMI/Grocbee, BMI) HL
64 **WRONG AGAIN** (Still Working For The Man, BMI/Dyad, BMI)
84 **WRONG NIGHT** (Warner-Tamerlane, BMI/Hellmaymen, BMI/Starstruck Angel, BMI/Dead Solid Perfect BMI) HL/WBM
60 **YOU GET WHAT YOU GIVE** (Grosse Point Harlem, BMI/Future Furniture, BMI)
90 **YOU'RE BEGINNING TO GET TO ME** (Hamstein Cumberland, ASCAP/Sony/ATV Tree, BMI/Blind Sparrow, BMI/D-Tex, BMI) HL/WBM
43 **YOU'RE EASY ON THE EYES** (Hamstein Cumberland, BMI/Sony/ATV Tree, BMI/Chris Waters, BMI/PolyGram International, ASCAP/Tern-000, ASCAP) HL/WBM

Hot 100 Singles Sales™

Compiled from a national sample of POS (point of sale) equipped retail stores and rack outlets which report number of units sold to SoundScan, Inc. This data is used in the Hot 100 Singles chart. SoundScan®

THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (IMPRINT/PROMOTION LABEL)
			◄ NO. 1 ►
1	1	2	**I'M YOUR ANGEL** R. KELLY & CELINE DION (JIVE) 2 wks at No. 1
2	3	11	**HOBODY'S SUPPOSED TO BE HERE** DEBORAH COX (ARISTA)
3	2	14	**LATELY** DIVINE (PENDULUM/RED ANT)
4	4	11	**BECAUSE OF YOU** 98 DEGREES (MOTOWN)
5	6	2	**FROM THIS MOMENT OH** SHANIA TWAIN (MERCURY (NASHVILLE))
6	11	4	**...BABY ONE MORE TIME** BRITNEY SPEARS (JIVE)
7	8	6	**TRIPPIN'** TOTAL (FEAT. MISSY ELLIOTT) (BAD BOY/ARISTA)
8	5	5	**DOO WOP (THAT THING)** LAURYN HILL (RUFFHOUSE/COLUMBIA)
9	9	8	**LOVE ME** 112 FEATURING MASE (BAD BOY/ARISTA)
10	10	5	**LOVE LIKE THIS** FAITH EVANS (BAD BOY/ARISTA)
11	7	18	**THE FIRST NIGHT** MONICA (ARISTA)
12	17	4	**GHETTO COWBOY** MO THUGS FAMILY (MO THUGS/RUTHLESS/RELATIVITY)
13	12	11	**WESTSIDE** TQ (CLOCKWORK/EPIC)
14	13	7	**PUSHIN' WEIGHT** ICE CUBE FEAT. MR. SHORT KHOP (PRIORITY)
15	14	8	**COME AND GET WITH ME** KEITH SWEAT FEAT. SNOOP DOGG (ELEKTRA/EEG)
16	16	9	**ALL THE PLACES (I WILL KISS YOU)** AARON HALL (MCA)
17	18	38	**THIS KISS** FAITH HILL (WARNER BROS. (NASHVILLE))
18	10	2	**HOLD ME** BRIAN MCKNIGHT (FEAT. TONE & HOBE BRYANT) (MOTOWN)
15	15	10	**HOW DEEP IS YOUR LOVE** DRU HILL FEAT. REDMAN (ISLAND/DEF JAM/MERCURY)
20	15	15	**I STILL LOVE YOU** NEXT (ARISTA)
21	15	9	**WHEREVER YOU GO** VOICES OF THEORY (H.O.L.A./RED ANT)
22	23	15	**I CAN DO THAT** MONTELL JORDAN (DEF JAM/MERCURY)
23	15	8	**CAN'T GET ENOUGH** WILLIE MAX FEAT. RAPHAEL SAADIQ (ROWE/MOTOWN)
15	15	8	**THE POWER OF GOOD-BYE** MADONNA (MAVERICK/WARNER BROS.)
25	10	9	**IT'S THE THINGS YOU DO** FIVE (ARISTA)
26	15	8	**MY LITTLE SECRET** XSCAPE (SO SO DEF/COLUMBIA)
27	15	8	**WHATCHA WANNA DO?** MIA X FEAT. CHARLIE WILSON (NO LIMIT/PRIORITY)
28	15	15	**SPLACKAVELLIE** PRESSHA (TONY MERCEDES/LAFACE/ARISTA)
29	32	21	**LOOKIH' AT ME** MASE FEAT. PUFF DADDY (BAD BOY/ARISTA)
30	29	22	**SO INTO YOU** TAMIA (QWEST/WARNER BROS.)
31	31	27	**WHEH THE LIGHTS GO OUT** FIVE (ARISTA)
32	35	4	**IF I CAN'T HAVE YOU** L.F.O. (LYTE FUNKY ONES) (FEAT. KAYO) (LOGIC)
33	30	6	**MOHEY'S JUST A TOUCH AWAY** MACY GU (FEAT. GERALD LEVERT & HOD BANGIN') (PRIORITY)
34	34	15	**STILL A G THANG** SNOOP DOGG (NO LIMIT/PRIORITY)
35	33	17	**TIME AFTER TIME** INOJ (SO SO DEF/COLUMBIA)
36	37	14	**SUPERTHUG (WHAT WHAT)** NOREAGA (PENALTY/TOMMY BOY)
37	43	17	**NOBODY ELSE** TYRESE (RCA)
(38)	—	1	**RASPBERHY SWIRL** TORI AMOS (ATLANTIC)
39	38	3	**(DO YOU) WANNA RIDE** REEL TIGHT (G-FUNK/RESTLESS)
40	42	18	**GOODBYE TO MY HOMIES** MASTER P (NO LIMIT/PRIORITY)
41	44	12	**INVASION OF THE FLAT BOOTY B*****S** TOO SHORT (SHORT/JIVE)
42	46	29	**ADIA** SARAH MCLACHLAN (ARISTA)
43	40	15	**THIHKIN' BOUT IT** GERALD LEVERT (EASTWEST/EEG)
44	41	26	**MY WAY** USHER (LAFACE/ARISTA)
(45)	51	2	**FLY (THE ANGEL SONG)** THE WILKINSONS (GIANT (NASHVILLE)/REPRISE (NASHVILLE))
46	50	25	**COME WITH ME** PUFF DADDY FEAT. JIMMY PAGE (EPIC)
(47)	59	29	**THE BOY IS MINE** BRANDY & MONICA (ATLANTIC)
48	47	20	**26 CENTS** THE WILKINSONS (GIANT (NASHVILLE)/REPRISE (NASHVILLE))
49	55	22	**FRIENO OF MIHE** KELLY PRICE (T-NECK/ISLAND)
50	39	2	**BELIEVE** CHER (WARNER BROS.)
51	36	9	**BETTER DAYS** WC FEAT. JON B. (PAYDAY/LONDON/ISLAND)
(52)	60	5	**ENJOY YOURSELF** A+ (NEDA/UNIVERSAL)
53	57	19	**OAYDREAMIH'** TATYANA ALI (MJJ/WORK)
54	58	10	**IF I LOST YOU** TRAVIS TRITT (WARNER BROS. (NASHVILLE))
55	45	18	**TOUCH IT** MONIFAH (UPTOWN/UNIVERSAL)
56	52	22	**CRUEL SUMMER** ACE OF BASE (ARISTA)
(57)	43	15	**JUST THE TWO OF US** WILL SMITH (COLUMBIA)
(58)	67	8	**LET THE MUSIC HEAL YOUR SOUL** BRAVO ALL STARS (EDEL AMERICA)
59	15	40	**I'M ALRIGHT** JO DEE MESSINA (CURB)
60	48	9	**LET ME RETURN THE FAVOR** ANDREA MARTIN (ARISTA)
61	56	8	**DON'T LET IT GO TO YOUR HEAD** BRAND NUBIAN (ARISTA)
62	67	32	**MY ALL** MARIAH CAREY (COLUMBIA)
(63)	65	23	**RAY OF LIGHT** MADONNA (MAVERICK/WARNER BROS.)
64	53	10	**FOR YOU I WILL** AARON TIPPIN (LYRIC STREET)
(65)	—	8	**LIFE AIN'T EASY** CLEOPATRA (MAVERICK/WARNER BROS.)
66	67	15	**CRUSH** JENNIFER PAIGE (EDEL AMERICA/HOLLYWOOD)
67	66	6	**WHENEVER YOU'RE HEAR ME** ACE OF BASE (ARISTA)
68	69	14	**TOUCH ME** SOLO (PERSPECTIVE/A&M)
(69)	—	50	**SOMETHING ABOUT THE WAY...CANDLE IN THE WIND 1997** ELTON JOHN (ROCKET/A&M)
(70)	—	4	**MUSIC SOUHDS BETTER WITH YOU** STARDUST (ROULE/VIRGIN)
71	73	4	**I WILL STAND** KENNY CHESNEY (BNA)
72	64	11	**I HAD NO RIGHT** P.M. DAWN (GEE STREET/V2)
73	70	4	**STRAWBERRY** NICOLE RENEE (ATLANTIC)
74	74	9	**IF YOU COULD READ MY MIHD** STARS ON 54 (FEAT. MARY J. BLIGE) (TOMMY BOY)
75	54	3	**ONLY YOU** TAMI DAVIS (RED ANT)

◯ Records with the greatest sales gains. © 1998, Billboard/BPI Communications and SoundScan, Inc.

THE Billboard HOT 100

THE MOST POPULAR SINGLES & TRACKS COMPILED FROM A NATIONAL SAMPLE OF BROADCAST DATA SYSTEMS RADIO PLAYLISTS AND RETAIL AND RACK SINGLES SALES COLLECTED, COMPILED, AND PROVIDED BY SoundScan®

DECEMBER 12, 1998

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE / PRODUCER (SONGWRITER)	ARTIST / IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
				No. 1/Greatest Gainer/Sales		
1	1	46	7	**I'M YOUR ANGEL** ★ 2 weeks at No. 1 R.KELLY (R.KELLY)	◆ R. KELLY & CELINE DION (C) (D) (T) (V) JIVE 42557	1
2	2	3	11	**NOBODY'S SUPPOSED TO BE HERE** ★ ● A.CRAWFORD,M.JORDAN (S.CRAWFORD,M.JORDAN)	◆ DEBORAH COX (C) (D) (T) (X) ARISTA 13550	2
3	3	2	18	**LATELY** ★ ▲ J.HOWCOTT,D.PARKS (W.BAKER,C.KELLY)	◆ DIVINE (C) (D) PENDULUM 15316/RED ANT	2
4	4	2	5	**DOO WOP (THAT THING)** ★ L.HILL (L.HILL)	◆ LAURYN HILL (C) (D) (T) (V) (X) RUFFHOUSE 78866/COLUMBIA	2
5	5	34	2*	**FROM THIS MOMENT ON** ★ R.J.LANGE (S.TWAIN,R.J.LANGE)	◆ SHANIA TWAIN (C) (D) (V) MERCURY (NASHVILLE) 566450	4
6	6	5	11	**BECAUSE OF YOU** ★ ● BAG,BLOODSHY ARNTOR (A.BAGGE,A.BIRGISSON,C.KARLSSON,P.TUCKER)	◆ 98 DEGREES (C) (D) MOTOWN 860830	3
7	10	8	5	**LOVE LIKE THIS** ★ ● R.LAWRENCE,S.COMBS (F.EVANS,S.CRAWFORD,C.EMERY,B.EDWARDS,N.RODGERS)	◆ FAITH EVANS (C) (D) BAD BOY 79117/ARISTA	7
8	12	12	12	**LULLABY** S.MULLINS (S.MULLINS)	◆ SHAWN MULLINS SMG ALBUM CUT/COLUMBIA	8
9	18	28	4	**...BABY ONE MORE TIME** ★ M.MARTIN,RAMI (M.MARTIN)	◆ BRITNEY SPEARS (C) (D) (T) JIVE 42545	9
10	15	18	7	**HAVE YOU EVER?** D.FOSTER (D.WARREN)	◆ BRANDY ATLANTIC ALBUM CUT	10
11	7	4	18	**THE FIRST NIGHT** ★ ▲ J.DUPRI (J.DUPRI,T.SAVAGE,M.MCLEOD,P.SAWYER)	◆ MONICA (C) (D) (T) (X) ARISTA 13522	1
12	9	7	31	**IRIS** R.CAVALLO,GOO GOO DOLLS (J.RZEZNIK)	◆ GOO GOO DOLLS WARNER SUNSET ALBUM CUT/REPRISE	9
13	11	9	39	**THIS KISS** ★ ● B.GALLIMORE,F.HILL (R.LERNER,A.ROBOFF,B.N.CHAPMAN)	◆ FAITH HILL (C) (D) (V) WARNER BROS. (NASHVILLE) 17247	7
14	20	23	6	**TRIPPIN'** ★ M.ELLIOTT,D.PEARSON (M.ELLIOTT,D.PEARSON,T.MOSLEY)	◆ TOTAL (FEATURING MISSY ELLIOTT) (C) (D) BAD BOY 79185/ARISTA	14
15	8	6	10	**HOW DEEP IS YOUR LOVE** ★ ● DUTCH,NOKO THE N.TITY,W.CAMPBELL,R.COUSINS,T.RUTTEN,W.CAMPBELL,M.ANDREWS,R.NOBLE)	◆ ORU HILL FEATURING REDMAN (C) (D) (T) ISLAND/DEF JAM 572424/MERCURY	3
16	16	16	14	**JUMPER** S.JENKINS (S.JENKINS)	◆ THIRD EYE BLIND ELEKTRA ALBUM CUT/EEG	16
17	14	14	12	**SAVE TONIGHT** A.KVIMAN (E.CHERRY)	◆ EAGLE-EYE CHERRY WORK ALBUM CUT	14
18	24	24	8	**HANDS** J.KILCHER (J.KILCHER,P.LEONARD)	◆ JEWEL ATLANTIC ALBUM CUT	18
19	13	10	11	**ONE WEEK** ★ S.ROGERS,B.LEONARD,BARENAKED LADIES (E.ROBERTSON)	◆ BARENAKED LADIES (C) (D) (V) REPRISE 17174	1
20	17	11	11	**THANK U** G.BALLARD,A.MORISSETTE (A.MORISSETTE,G.BALLARD)	◆ ALANIS MORISSETTE MAVERICK ALBUM CUT/REPRISE	17
21	19	21	8	**LOVE ME** ★ L.BRAITHWAITE (L.BRAITHWAITE,D.JONES,M.KEITH,G.PARKER,M.SCANDRICK,M.BETHA,L.VANDROSS)	◆ 112 FEATURING MASE (C) (D) BAD BOY 79184/ARISTA	17
22	27	31	11	**CAN I GET A...** ★ J.GUTTLE,L.ROB (S.CARTER,J.LORENZO,J.ATKINS,R.MAYS)	◆ JAY-Z FEATURING AMIL (OF MAJOR COINZ) AND JA (T) DEF JAM 567683*/MERCURY	22
23	23	19	14	**MY FAVORITE MISTAKE** S.CROW (S.CROW,J.TROTT)	◆ SHERYL CROW (V) A&M ALBUM CUT	23
24	25	25	12	**SLIDE** R.CAVALLO,GOO GOO DOLLS (J.RZEZNIK)	◆ GOO GOO DOLLS WARNER BROS. ALBUM CUT	24
25	22	15	12	**I'LL BE** ★ M.SERLETIC (E.MCCAIN)	◆ EDWIN MCCAIN (D) (V) LAVA 84191/ATLANTIC	5
26	21	13	26	**ARE YOU THAT SOMEBODY?** TIMBALAND (T.MOSLEY,S.GARRETT)	◆ AALIYAH ATLANTIC SOUNDTRACK CUT	21
27	28	22	19	**TOUCH IT** ★ J.KNIGHT (J.KNIGHT,SCREWFACE,T.STAHL,J.GULDBERG)	◆ MONIFAH (C) (D) (T) UPTOWN 56207/UNIVERSAL	9
28	32	32	44	**TOO CLOSE** ★▲ RAGHIEJ.LIGHTY,R.HUGGAR,J.LIGHTY,R.L.HUGGAR,R.BROWN,R.A.FORD,D.MILLER,J.B.MOORE,K.WALKER	◆ NEXT (C) (D) (T) (X) ARISTA 13456	1
29	26	17	24	**CRUSH** ★ ● A.GOLDMARK,J.BRALOWER (A.GOLDMARK,M.MUELLER,B.COSGROVE,K.CLARK)	◆ JENNIFER PAIGE (C) (D) EDEL AMERICA 164024/HOLLYWOOD	3
30	30	26	9	**THE POWER OF GOOD-BYE** ★ MADONNA,W.ORBIT,P.LEONARD (MADONNA,R.NOWELS)	◆ MADONNA (C) (D) (V) MAVERICK 17760/WARNER BROS.	11
31	31	36	21	**INSIDE OUT** D.GILMORE (M.COLLINS,EVE 6)	◆ EVE 6 RCA ALBUM CUT	31
32	29	20	11	**WESTSIDE** ★ ● M.MOSLEY,FAITHTUNE P.'QUATES,M.MOSLEY,FAITHTUNE,...SAMPLER,R.FORD JR.,R.SIMMONS,J.MOORE,K.WALKER	◆ TQ (C) (D) (T) CLOCKWORK 79022/EPIC	12
33	39	47	9	**LET ME LET GO** D.HUFF,F.HILL (S.DIAMOND,D.MORGAN)	◆ FAITH HILL WARNER BROS. (NASHVILLE) ALBUM CUT	33
34	33	39	9	**ALL THE PLACES (I WILL KISS YOU)** ★ M.SEAL (A.HALL III,M.SEAL)	◆ AARON HALL (C) (D) (T) MCA 55473	26
				Greatest Gainer/Airplay		
35	70	—	2	**TAKE ME THERE** T.RILEY (T.RILEY,T.SAVAGE,M.NELSON,M.BETHA,M.FOSTER)	◆ BLACKSTREET & MYA FEAT. MASE & BLINKY BLINK INTERSCOPE SOUNDTRACK CUT	35
36	36	43	6	**HARO KNOCK LIFE (GHETTO ANTHEM)** ★ MARK 45 KING (S.CARTER,M.JAMES,K.STROUSE,M.CHARNIN)	◆ JAY-Z (T) ROC-A-FELLA/DEF JAM 566493*/MERCURY	32
37	45	45	4	**SOMEONE YOU USED TO KNOW** ★ C.RAYE,P.WORLEY,B.J.WALKER,JR. (R.LEE,T.JOHNSON)	COLLIN RAYE (C) (D) EPIC (NASHVILLE) 79011	37
38	40	44	11	**IT MUST BE LOVE** D.JOHNSON (C.BICKHARDT,J.SUNDRUD)	TY HERNDON (V) EPIC (NASHVILLE) ALBUM CUT	38
39	48	48	9	**HUSBANDS AND WIVES** D.COOK,K.BROOKS,A.DUNN (R.MILLER)	BROOKS & DUNN (V) ARISTA NASHVILLE ALBUM CUT	39
40	57	67	4	**MIAMI** L.E.S.,PDF & TONE (W.SMITH,R.TOBY,S.J.BARNES,W.SHELBY,S.SHOCKLEY,J.SYLVERS,III)	◆ WILL SMITH COLUMBIA ALBUM CUT	40
41	44	53	7	**PUSHIN' WEIGHT** ★ N.D.JOE (ICE CUBE,MR. SHORT KHOP,J.JOHNSON)	◆ ICE CUBE FEATURING MR. SHORT KHOP (C) (D) (T) PRIORITY 53456	28
42	47	41	31	**TORN** P.THORNALLEY (P.THORNALLEY,CUTLER,PREVEN)	◆ NATALIE IMBRUGLIA RCA ALBUM CUT	42
43	50	51	9	**YOU'RE EASY ON THE EYES** K.STEGALL (T.SHAPIRO,C.WATERS,T.CLARK)	◆ TERRI CLARK (V) MERCURY (NASHVILLE) ALBUM CUT	43
44	49	49	10	**WE REALLY SHOULDN'T BE DOING THIS** T.BROWN,S.STRAIT (J.MAUDERLEY)	GEORGE STRAIT (V) MCA NASHVILLE ALBUM CUT	44
45	35	33	21	**I'LL NEVER BREAK YOUR HEART** T.ALLEN,V.RENN (E.WILDE,A.MANNO)	◆ BACKSTREET BOYS JIVE ALBUM CUT	35
46	37	29	15	**I DON'T WANT TO MISS A THING** ★ ● M.SERLETIC (D.WARREN)	◆ AEROSMITH (C) (D) (V) COLUMBIA 78952	1
47	41	35	15	**WIDE OPEN SPACES** ★ P.WORLEY,B.CHANCEY (S.GIBSON)	◆ DIXIE CHICKS (C) (D) (V) MONUMENT 79003	41
48	52	54	18	**FLY AWAY** L.KRAVITZ (L.KRAVITZ)	◆ LENNY KRAVITZ VIRGIN ALBUM CUT	48
49	54	69	4	**GHETTO COWBOY** ★ A.HENDERSON (S.HOWSE,A.HENDERSON,K.GRIER,J.BURKE,F.LINDSEY,R.ANTONIO)	◆ MO THUGS FAMILY FEAT. BONE THUGS-N-HARMONY (C) (D) MO THUGS/RUTHLESS 17017/ELEKTRA	29
50	38	40	31	**REAL WORLD** M.SERLETIC (R.THOMAS)	◆ MATCHBOX 20 LAVA ALBUM CUT/ATLANTIC	48
51	68	65	5	**THESE ARE THE TIMES** BABYFACE,D.THOMAS (BABYFACE,D.THOMAS)	◆ DRU HILL (V) UNIVERSITY ALBUM CUT/ISLAND	51
52	53	19	4	**RIGHT ON THE MONEY** K.STEGALL (C.BLACK,P.VASSAR)	ALAN JACKSON (V) ARISTA NASHVILLE ALBUM CUT	52
53	81	54	5	**WHEN YOU BELIEVE** BABYFACE (S.SCHWARTZ,BABYFACE)	◆ WHITNEY HOUSTON & MARIAH CAREY DREAMWORKS ALBUM CUT/GEFFEN	51
54	34	30	19	**I STILL LOVE YOU** ★ ● RAGHIEJ.LIGHTY,R.HUGGAR,R.BROWN,T.TOLBERT,A.CLOWERS,D.LIGHTY,C.LIGHTY,D.BRISTOL,K.EDMONDS)	◆ NEXT (C) (D) (T) (X) ARISTA 13507	34
55	66	—	2	**CHANGES** A.SHAKUR (T.SHAKUR,D.EVANS,B.HORNSBY)	2PAC AMARU/DEATH ROW ALBUM CUT/INTERSCOPE	55
56	63	—	2	**ANGEL** ★ P.MARCHAND (S.MCLACHLAN,P.MARCHAND)	◆ SARAH MCLACHLAN (C) (D) ARISTA/WARNER SUNSET (A/W ADIA/REPRISE	56
57	60	—	2	**(GOD MUST HAVE SPENT) A LITTLE MORE TIME ON YOU** C.STURKEN,E.ROGERS (L.STURKEN,E.ROGERS)	◆ 'N SYNC RCA ALBUM CUT	57
58	58	61	7	**YOU'RE BEGINNING TO GET TO ME** ★ J.STROUD,C.WALKER (T.SHAPIRO,A.BARKER)	CLAY WALKER (C) (D) (V) GIANT (NASHVILLE) 17158/REPRISE (NASHVILLE)	58
59	42	27	8	**COME AND GET WITH ME** ★ ● K.SWEAT,WIZ (K.SWEAT,L.MCCALLUM)	◆ KEITH SWEAT FEATURING SNOOP DOGG (C) (D) ELEKTRA 64080/EEG	12
60	64	—	2	**YOU GET WHAT YOU GIVE** G.ALEXANDER (G.ALEXANDER,N.OWENS)	◆ NEW RADICALS MCA ALBUM CUT	60
61	55	60	10	**FOR YOU I WILL** ★ P.MCMAHON,A.TIPPIN (T.MARTIN,M.NESLER)	◆ AARON TIPPIN (C) (D) (V) LYRIC STREET 164023	55
62	46	37	8	**MY LITTLE SECRET** ★ J.DUPRI (J.DUPRI,M.SEAL,L.SCOTT)	◆ XSCAPE (C) (D) (T) (X) SO SO DEF 79036/COLUMBIA	9
63	74	—	2	**ANGEL OF MINE** R.JERKINS (R.LAWRENCE,T.POTTS)	MONICA ARISTA ALBUM CUT	63
64	61	72	16	**WRONG AGAIN** ★ M.MCBRIDE,P.WORLEY (T.L.JAMES,C.WEILI)	MARTINA MCBRIDE (C) (D) (V) RCA (NASHVILLE) 65456	61
65	65	70	6	**THERE YOU HAVE IT** ★ M.BRIGHT,T.DUBOIS (S.BOGARD,R.GILES)	◆ BLACKHAWK (C) (D) (V) ARISTA NASHVILLE 13134	65
66	43	38	7	**A LITTLE PAST LITTLE ROCK** ★ M.WRIGHT (J.BROWN,T.LANE,B.JONES)	◆ LEE ANN WOMACK (C) (D) (V) DECCA 77068/MCA NASHVILLE	43
67	71	82	4	**HOME ALONE** G-ONE (R.KELLY,K.PRICE,K.MURRAY)	◆ R. KELLY FEATURING KEITH MURRAY JIVE ALBUM CUT	67
68	90	—	2	**HOLD ME** ★ POKE & TONE (B.MCKNIGHT,S.BARNES,J.C.OLIVIER,J.BARNES,K.BARNES)	◆ BRIAN MCKNIGHT (FEATURING TONE & KOBE BRYANT) (C) (D) (T) MOTOWN 8608852	68
69	66	—	2	**SWEETEST THING** S.LILLYWHITE,D.LANDIS,B.ENO (U2)	◆ U2 ISLAND ALBUM CUT	66
70	72	79	6	**PRETTY FLY (FOR A WHITE GUY)** D.JERDEN (THE OFFSPRING)	◆ THE OFFSPRING (V) COLUMBIA ALBUM CUT	70
71	75	—	2	**ROSA PARKS** OUTKAST (A.PATTON,A.BENJAMIN)	◆ OUTKAST LAFACE ALBUM CUT/ARISTA	71
72	62	57	5	**IT'S YOUR SONG** A.REYNOLDS (B.HILL,P.WOLFE)	GARTH BROOKS CAPITOL (NASHVILLE) ALBUM CUT	62
73	84	89	4	**SPIRIT OF A BOY, WISDOM OF A MAN** J.STROUD,B.GALLIMORE,R.TRAVIS (T.BRUCE,G.BURTNIK)	◆ RANDY TRAVIS DREAMWORKS (NASHVILLE) ALBUM CUT	73
74	86	—	2	**FOR A LITTLE WHILE** B.GALLIMORE,J.STROUD,T.MCGRAW (P.VASSAR,S.MANDILE,J.VANDIVER)	TIM MCGRAW CURB ALBUM CUT	74
				Hot Shot Debut		
75	NEW ▶		1	**STAND BESIDE ME** B.GALLIMORE,T.MCGRAW (S.A.DAVIS)	◆ JO DEE MESSINA CURB ALBUM CUT	75
76	69	62	15	**HOOCH** J.EBERT (EVERYTHING)	◆ EVERYTHING BLACKBIRD ALBUM CUT/SIRE	69
77	77	—	4	**FATHER OF MINE** A.P.ALEXAKIS (A.P.ALEXAKIS,EVERCLEAR)	◆ EVERCLEAR CAPITOL ALBUM CUT	77
78	67	73	8	**HOW OO YOU SLEEP AT NIGHT** D.COOK (J.MCBRIDE,J.SALLEY)	WADE HAYES COLUMBIA (NASHVILLE) ALBUM CUT	67
79	80	74	10	**LEAN ON ME** K.FRANKLIN (K.FRANKLIN)	◆ KIRK FRANKLIN FEAT. MARY J. BLIGE, BONO, R. KELLY, CRYSTAL LEWIS & THE FAMILY GOSPO CENTRIC ALBUM CUT/INTERSCOPE	79
80	79	76	18	**WHERE THE GREEN GRASS GROWS** B.GALLIMORE,J.STROUD,T.MCGRAW (T.LEARY,C.WISEMAN)	TIM MCGRAW CURB ALBUM CUT	79
81	78	78	5	**ANGEL IN DISGUISE** R.JERKINS,BRANDY (R.JERKINS,L.DANIELS,F.JERKINS III,T.TURMAN,T.HALE)	BRANDY ATLANTIC ALBUM CUT	78
82	91	98	3	**HOLD ON TO ME** ★ C.PETOCZ,J.M.MONTGOMERY (B.DALY,W.RAMBEAUX)	◆ JOHN MICHAEL MONTGOMERY (C) (D) (V) ATLANTIC (NASHVILLE) 84197	82
83	87	94	5	**NEVER THERE** J.MCCREA (J.MCHALA)	◆ CAKE CAPRICORN ALBUM CUT/MERCURY	83
84	NEW ▶		1	**WRONG NIGHT** D.MALLOY,R.MCENTIRE (J.LEO,R.BOWLES)	REBA (V) MCA NASHVILLE ALBUM CUT	84
85	81	92	9	**WHEREVER YOU GO** ★ D.BOTTOMS,M.MCCARY,J.JONES (D.BOTTOMS,M.MCCARY,N.R.HARRIS)	◆ VOICES OF THEORY (C) (D) H.O.L.A. 341075/RED ANT	36
86	73	66	17	**DON'T LAUGH AT ME** C.CHAMBERLAIN (A.SHAMBLIN,S.SESKIN)	◆ MARK WILLS (V) MERCURY (NASHVILLE) ALBUM CUT	73
87	83	81	6	**ABSENCE OF THE HEART** C.FARREN,D.CARTER (D.CARTER,C.FARREN,C.JONES)	◆ DEANA CARTER (V) CAPITOL (NASHVILLE) ALBUM CUT	83
88	76	68	19	**MOVIN' ON** ★ D.PEARSON (D.PEARSON,M.ANDREWS,M.HARRISON)	◆ MYA FEATURING SILKK THE SHOCKER (T) UNIVERSITY 95032*/INTERSCOPE	34
89	89	90	5	**FIRE ESCAPE** J.RAYMOND (J.FASTBALL,M.ZUNIGA)	◆ FASTBALL (V) HOLLYWOOD ALBUM CUT	89
90	85	83	12	**CELEBRITY SKIN** M.BEINHORN (C.LOVE,L.ERLANDSON,CORGAN)	◆ HOLE DGC ALBUM CUT/GEFFEN	85
91	92	92	9	**IF I LOST YOU** ★ B.J.WALKER JR.,T.TRITT (T.TRITT,S.HARRIS)	◆ TRAVIS TRITT (C) (D) (V) WARNER BROS. (NASHVILLE) 17152	86
92	93	91	4	**HERE WE COME** TIMBALAND (T.MOSLEY,M.BARCLIFF,M.ELLIOTT,P.WEBSTER,R.J.HARRIS)	◆ TIMBALAND FEAT. MISSY "MISDEMEANOR" ELLIOTT & MAGOO BLACKGROUND ALBUM CUT/ATLANTIC	92
93	82	71	13	**HOW DO YOU FALL IN LOVE** D.COOK,ALABAMA (R.OWEN,T.GENTRY,G.FOWLER)	◆ ALABAMA (V) RCA (NASHVILLE) ALBUM CUT	82
94	99	—	5	**IT'S THE THINGS YOU DO** ★ M.MARTIN,JAKE (M.MARTIN,G.SHAHIN,N.CRICHLOW,FIVE)	◆ FIVE (C) (D) (T) (X) ARISTA 13569	53
95	NEW ▶		1	**FLY (THE ANGEL SONG)** ★ T.HASE,DEN,R.TATTERSON,C.JOHNSON,S.WILKINSON,R.M.BOURKE)	◆ THE WILKINSONS (C) (D) (V) GIANT (NASHVILLE),*(T) REPRISE (NASHVILLE)	95
96	NEW ▶		1	**NO PLACE THAT FAR** ★ N.WILSON,B.CANNON (S.EVANS,T.SHAPIRO,T.MARTIN)	◆ SARA EVANS (C) (D) (V) RCA (NASHVILLE) 65584	96
97	96	93	6	**CAN'T GET ENOUGH** ★ L.GRADY (WILLIE MAX,L.GRADY)	◆ WILLIE MAX FEATURING RAPHAEL SAADIQ (C) (D) (T) POOKIE 860848/MOTOWN	49
98	95	96	16	**EVERYTHING'S CHANGED** D.COOK,W.WILSON (R.MCDONALD,P.NELSON,L.BOONE)	◆ LONESTAR BNA ALBUM CUT	95
99	94	81	18	**JUMP JIVE AN' WAIL** P.COLLINS (L.PRIMA)	◆ THE BRIAN SETZER ORCHESTRA INTERSCOPE ALBUM CUT	54
100	88	75	75	**THINKIN' BOUT IT** ★ ● DELITE (D.ALLAMBY,L.BROWDER,A.ROBERSON,G.LEVERT)	◆ GERALD LEVERT (C) (D) (T) (X) EASTWEST 64091/EEG	12

○ Records with the greatest airplay and sales gains this week. Greatest Gainer/Sales and Greatest Airplay are awarded, respectively, for the largest sales and airplay increases on the chart. ◆ Videoclip available. ★ Indicates retail single available. ★ Retail Launch: indicates first week that retail release impacts song's position. Airplay-only songs are not eligible for the Hot 100 until they reach the top 75 of the Hot 100 Airplay chart. ● Recording Industry Assn. Of America (RIAA) certification for sales of 1 million units, with additional million indicated by a number following the symbol. (C) Cassette single available. (D) CD Single available. (M) Cassette maxi-single available. (T) Vinyl maxi-single available. (V) vinyl single available. (X) CD maxi-single available. Catalog number is for (D) * Indicates (D) unavailable, in which case, catalog number is for (C), (X), (T) or (M) respectively, based on availability. © 1998, Billboard/BPI Communications and SoundScan, Inc.

HOT 100 SINGLES SPOTLIGHT



by Theda Sandiford-Waller

ANGEL AMONG US: An aggressive sale-pricing campaign at small chains and independent accounts sustains the dominance of **R. Kelly & Celine Dion's** "I'm Your Angel" (Jive) on Hot 100 Singles Sales and, subsequently, The Billboard Hot 100. This issue, the single scanned 145,000 units—a 29% improvement—to top the Hot 100 Singles Sales list and earn the Hot 100's Greatest Gainer/Sales award. Singles sales account for 80% of the song's Hot 100 chart points.

At radio, "I'm Your Angel" is receiving spins at 211 Hot 100 Airplay stations to the tune of 37 million audience impressions. Those who still subscribe to the belief that the airplay/sales split of 75%/25% for the Hot 100 would dampen the importance of retail sales to the chart's methodology need only check the performance of "I'm Your Angel" to realize the significant impact that retail sales have on the new chart.

MULLINS, NOT MOTHER GOOSE: With 78 million audience impressions derived from airplay at 291 stations, **Shawn Mullins'** "Lullaby" (SMG/Columbia) jumps 3-1 on Hot 100 Airplay to end the 18-week reign of **the Goo Goo Dolls'** "Iris." "Lullaby" also dethrones "Iris" to take the top spot on the new top 40 audience chart, Top 40 Tracks (see chart, page 80).

"Iris" is the longest-running No. 1 on Hot 100 Airplay since Broadcast Data Systems information became the basis for measuring a song's audience reach. Other songs with extended sojourns at No. 1 include **No Doubt's** "Don't Speak" (Interscope), which had 16 weeks, and **Celine Dion's** "Because You Loved Me" (550 Music), at 14 weeks.

To answer the question on nearly everyone's lips—"Just how far will an airplay-only track be able to go on the new Hot 100 without a retail single?"—"Lullaby," the highest-charting airplay-only title, is at No. 8 on the Hot 100. Though it's possible for an airplay-only track to top the Hot 100, that would be a formidable challenge. Every title in this issue's top five—except for No. 4, **Lauryn Hill's** "Doo Wop (That Thing)" (Ruffhouse/Columbia)—has more sales points than airplay points. Keep in mind that the Hot 100's airplay/sales split of 75%/25% is a rolling average over every title on the chart and isn't applied to an individual song's ranking.

SOUND TRACKS: Check out the explosion of **BLACKstreet & Mya's** "Take Me There" (Interscope) on the Hot 100 and Hot 100 Airplay charts. Not coincidentally, this surge in airplay occurs a week after the $36 million opening of "The Rugrats Movie." The song is on the soundtrack. With 40 million audience impressions, "Take Me There" leaps 58-27 on Hot 100 Airplay and 70-35 on the Hot 100 to earn the Greatest Gainer/Airplay title for its 58% increase in audience. A retail single is not scheduled.

E-MAIL BAG: It's clear from the number of E-mails I have received that many readers are confused by the numbers represented in the "peak position" column on the new Hot 100. If a single was already on the Hot 100 before the inclusion of airplay-only titles, its chart history will be linked to its performance on the published charts. The "peak position" ranking for a radio-only track reflects its peak on the new formula's test charts.

Navigating Classical Music Web Sites

While shopping for music on the Internet has been heralded as a convenient, relaxing alternative to traditional retail, navigating the growing number of virtual retailers can be as daunting as a real-world mall. The following sites—by no means the only ones out there—are good bets for both classical buffs and first-time classical customers.

WWW.AMAZON.COM

When the online bookselling mecca Amazon.com broached music, the designers delicately balanced the classical area of the site to appeal to casual listeners and aficionados alike. The accessible editorial content offers a healthy mix of periods, composers, and performers (including crossover), and the site's search engine is advanced enough to return results for *fugen* when asked for "fugues." While Amazon is as dauntingly heavy on text as it is on merchandise, it's possible to spend hours perusing the reviews and descriptions here without ever spending a cent.

WWW.COUNIVERSE.COM

Opt to search or browse the impressive stock at this easy-to-use site, where one can narrow the browsing arena to include only certain genres. Try composers, opera, even marches and vocal crossover. The graphics and links are clear and bright, and for some recordings, users can access sound samples. While there is little to no editorial content, each recording includes an explanation of period, running time, and track highlights. One super site feature allows users to click on performers' names to link up with other recordings on which they appear.

WWW.COCHOICE.COM

This no-frills classical site from a Philadelphia record store is the place for classical fans who know exactly what recording they're looking for. Offering both new and used CDs—including some rare recordings and historical reissues—the site's prices check in invitingly low at $6-$10 per CD. While operative info is included (conductor and performers, catalog number, etc.), there's no mention of performance or sound quality.

WWW.CDNOW.COM

CDnow's main classical area is very easy on the eyes. Rather than inundate visitors with info, the designers place most reviews deeper within the site, encouraging headache-free browsing. Check out in-demand releases at sale prices in the "CDnow picks" section, or search the catalog for a specific recording or composer. The surprisingly accurate "album adviser," which recommends titles based on favorites one enters, could especially aid the beginning classical collector.

WWW.MUSICBOULEVARD.COM (N2K)

If you can find the classical music section of this site—and it's not easy—you'll be pleasantly surprised at the complete and varied selection. Unfortunately, Music Boulevard seems too massive to be efficient; searches yield pages under construction or not-quite-right composer names, and while the site ambitiously attempts to offer track listings and reviews, many are missing. Unlike its competitors, this site separates content from sales, so for reviews and articles, try the related Classicalinsites.com, which includes featured artists, explanations of historical periods, and in-depth studies of key works. DYLAN SIEGLER

LABELS HEAR SALES BELLS RINGING ON INTERNET

(Continued from page 82)

such cross-references as the composer's name, title of the piece, performer's name, the type of work, record label, and best sellers. One of the firm's goals was that a customer could misspell Tchaikovsky or Dvořák and still be able to locate the desired music quickly.

Amazon has also invested in considerable classical content, hiring experienced editors and writers to pen album reviews, artist interviews, and lists of recommended listening. Amazon GM of music Jennifer Cast says, "We want to enable people to find what they want even when they don't know exactly what it is they want."

According to Jon Diamond, who will be chairman of CDnow/N2K, the recent proposed merger of the companies gives the new entity 1.2 million non-duplicated customers; he adds that the classical buyers in that base have proved to be more frequent shoppers than are pop buyers.

Historically, N2K has excelled in partnership with other media in promoting classical music. Music Boulevard's ambitious Classical Insites—its content-only complement to the shopping site—features not only reviews and guides to collecting but also hosts the official Web site of the Leonard Bernstein Society and cybercasts from WQXR New York. And Classical Insites was a pioneer in online classical events, from hosting violinist Itzhak Perlman's "Itzhak's Picks" "desert island disc" chats to co-producing a historic interactive cybercast of a live concert by composer Ryuichi Sakamoto.

According to CDnow/N2K president/CEO-to-be Jason Olim, one future aim is to integrate the site's search and content functions so that customers new to classical learn about the music as they browse. And in addition to using mass-merchandising techniques for lines like RCA's composers' "greatest hits," the site offers EMI and PolyGram imports—something that would endear any devotee, as many classical discs are released only in Europe and almost impossible to find outside the biggest American shops.

Although CDnow/N2K's biggest sales have come from the big cities of the East and West coasts, Olim says, the greatest potential lies in the hinterlands, where well-stocked and well-staffed stores are few and far between. The Internet may even the market geographically, as it tends to by genre. "The Web is the great flattener," Olim says. "Online, the market shares of the most popular genres go down, and those of the niches go up."

A new prime player in the online classical sales stakes is Barnesand Noble.com, which will launch its music service early next year. To develop the site's content, Barnes & Noble brought in Andrew Colton, who helped develop Classical Insites for Music Boulevard.

Steve Riggio, vice chairman of BarnesandNoble.com, says classical music fits ideally with Barnes & Noble's typical customer profile: "Great book buyers and classical music fans go together." The site will buy its inventory from Alliance Entertainment, with which it will also partner to use the All-Music Guide as an exclusive source for content.

"Value-added content is so important in trying to sell classical music online," Riggio says.

"We're going to leave the mass market to the mass market and concentrate on attracting and satisfying Barnes & Noble's customers—highly educated, upper-income, culturally aware book readers," Riggio adds. "And we will sell more Mozart than Madonna and more Schubert than Snoop Dogg."

Whether it is online or in a record club, classical collectors are the type of customers "who constantly seek out information on the music that they love," points out Cor Dubois, president of BMG Classics. "And I think online content provides the sort of information that these music lovers seek, which is vital since there are so few sources for editorial about classical music these days, particularly in America."

CLASSICAL CONSUMERS FIND RECORD CLUBS A RESOURCE

(Continued from page 82)

because it's apples and oranges," he says.

"The expenses on a club sale are next to nothing. The clubs license the material and usually manufacture it themselves. They also pay for all the advertising and promotion, a lot of it. There are no returns either, because they have to eat the inventory if they overestimate what they can sell."

As with most sub-licensing deals, club sales produce a lower royalty rate for artists than retail sales, Nissim explains. "With Columbia House and BMG, it's not all my sale. I share what I get from the clubs with the artist, varying case by case."

PolyGram has benefited from such club hits as its Deutsche Grammophon "Originals" line of classic performances, which has been stressed by both BMG and Columbia House. The company feels strongly enough about the future potential of record clubs to appoint a staffer, Kristen Turner, as liaison between the Deutsche Grammophon, London, and Philips Music Group labels and the clubs.

Dedicated to the idea of alternative distribution, from the Internet to venue sales, PolyGram Classics & Jazz senior VP/GM Kevin Gore says he is looking at ways to be more proactive with record clubs, and the liaison is a start.

"I think most record companies look at sales figures and see only traditional retail," Gore says. "And I think club business is probably the most overlooked. The sales aren't represented in our divisional P&L [profit and loss] in the same way retail sales are, and we don't see the figures frequently enough to 'feel' the process in the same way we do retail. "But we do know that some of our artists, like bass Dmitri Hvorostovsky, have a bigger profile with the clubs than at retail, and I think the clubs are a great way of getting more of our music out there, even if they're a loss-leader type of situation," Gore adds.

Record clubs are obviously ideal for non-computer-using classical fans outside the major cities, but as more people go online regularly, the clubs will have to emphasize their Internet sites. Reflecting on the possible antiquation of the traditional club mechanism, McMillan offers a thought that applies to all music purveyors, classical or otherwise.

"Like with any service-delivery system, you always have to ask if the 21-year-old of today thinks about it the same way a 45-year-old did when he or she was 21," McMillan says. "You have to keep it up-to-date and relevant. And with all the media choices out there and the increasing ubiquity of music in the world, we all have our work cut out for us."

THE Billboard 200

THE TOP-SELLING ALBUMS COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®

DECEMBER 12, 1998

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST / IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
				◄ No. 1 ►		
2	2	2	2	**GARTH BROOKS** CAPITOL (NASHVILLE) 67424 (19.98/26.98) 2 weeks at No. 1	DOUBLE LIVE	1
				◄ Hot Shot Debut ►		
2	NEW ▶		1	**METALLICA** ELEKTRA 62323/EEG (18.98/24.98)	GARAGE INC.	2
				◄ Greatest Gainer ►		
3	5	3	4	**CELINE DION** 550 MUSIC 69523/EPIC (11.98 EQ/17.98)	THESE ARE SPECIAL TIMES	3
4	3	—	2	**JEWEL** ▲ ATLANTIC 82950/AG (10.98/16.98)	SPIRIT	3
5	NEW ▶		1	**2PAC** AMARU/DEATH ROW 90307*/INTERSCOPE (19.98/24.98)	GREATEST HITS	5
6	9	6	36	**'N SYNC** ▲³ RCA 67613 (10.98/16.98)	'N SYNC	2
7	4	—	2	**MARIAH CAREY** COLUMBIA 69670* (11.98 EQ/17.98)	# 1'S	4
8	10	4	9	**JAY-Z** ▲² ROC-A-FELLA/DEF JAM 558902*/MERCURY (10.98 EQ/16.98)	VOL. 2... HARD KNOCK LIFE	1
9	15	10	68	**BACKSTREET BOYS** ▲⁸ JIVE 41589 (10.98/16.98)	BACKSTREET BOYS	4
10	12	7	3	**'N SYNC** RCA 67726 (11.98/17.98)	HOME FOR CHRISTMAS	7
11	2	—	2	**METHOD MAN** DEF JAM 558920*/MERCURY (11.98 EQ/17.98)	TICAL 2000: JUDGEMENT DAY	2
12	6	—	2	**THE OFFSPRING** COLUMBIA 69661* (11.98 EQ/17.98)	AMERICANA	6
13	8	1	4	**ALANIS MORISSETTE** MAVERICK/REPRISE 47094*/WARNER BROS. (10.98/17.98)	SUPPOSED FORMER INFATUATION JUNKIE	1
14	14	8	56	**SHANIA TWAIN** ▲⁶ MERCURY (NASHVILLE) 536003 (10.98 EQ/16.98)	COME ON OVER	2
15	NEW ▶		1	**PEARL JAM** EPIC 69752* (11.98/17.98)	LIVE ON TWO LEGS	15
16	NEW ▶		1	**RZA** GEE STREET 32521*/V2 (11.98/17.98)	RZA AS BOBBY DIGITAL IN STEREO	16
17	NEW ▶		1	**SOUNDTRACK** AMERICAN 69631/COLUMBIA (11.98 EQ/17.98)	CHEF AID: THE SOUTH PARK ALBUM	17
18	13	—	2	**WHITNEY HOUSTON** ARISTA 19037 (11.98/17.98)	MY LOVE IS YOUR LOVE	13
19	18	13	44	**DIXIE CHICKS** ▲² MONUMENT 68195/SONY (NASHVILLE) (10.98 EQ/16.98) HS	WIDE OPEN SPACES	10
20	17	14	25	**BRANDY** ▲² ATLANTIC 83039*/AG (10.98/16.98)	NEVER S-A-Y NEVER	2
21	19	15	21	**BARENAKED LADIES** ▲² REPRISE 46963/WARNER BROS. (10.98/16.98)	STUNT	3
22	11	2	3	**R. KELLY** JIVE 61625* (19.98/24.98)	R.	2
23	7	—	2	**ICE CUBE** PRIORITY 50700* (11.98/17.98)	WAR & PEACE VOL. I (THE WAR DISC)	7
24	24	36	23	**SOUNDTRACK** ▲¹ COLUMBIA 69440 (11.98 EQ/17.98)	ARMAGEDDON — THE ALBUM	1
25	20	9	5	**DRU HILL** UNIVERSITY 524542/ISLAND (10.98 EQ/17.98)	ENTER THE DRU	2
26	28	32	53	**WILL SMITH** ▲⁴ COLUMBIA 68683* (10.98 EQ/17.98)	BIG WILLIE STYLE	8
27	23	12	14	**LAURYN HILL** ▲³ RUFFHOUSE 69035*/COLUMBIA (11.98 EQ/17.98)	THE MISEDUCATION OF LAURYN HILL	1
28	21	5	4	**U2** ISLAND 524612 (24.98 EQ CD)	THE BEST OF 1980-1990/THE B-SIDES	2
29	34	44	4	**SOUNDTRACK** INTERSCOPE 90181 (10.98/17.98)	THE RUGRATS MOVIE	29
30	25	19	10	**GOO GOO DOLLS** WARNER BROS. 47058 (10.98/16.98)	DIZZY UP THE GIRL	15
31	36	80	5	**MANNHEIM STEAMROLLER** AMERICAN GRAMAPHONE 1998 (10.98/15.98)	THE CHRISTMAS ANGEL	31
32	NEW ▶		1	**BONE THUGS-N-HARMONY** RUTHLESS 69708*/RELATIVITY (11.98/17.98)	THE COLLECTION: VOLUME ONE	32
33	32	18	28	**DMX** ▲² RUFF RYDERS/DEF JAM 558227*/MERCURY (10.98 EQ/16.98)	IT'S DARK AND HELL IS HOT	1
34	29	26	35	**SOUNDTRACK** ▲⁴ WARNER SUNSET/REPRISE 46867/WARNER BROS. (10.98/17.98)	CITY OF ANGELS	1
35	16	105	4	**SOUNDTRACK** 550 MUSIC 68971/EPIC (11.98 EQ/17.98)	TOUCHED BY AN ANGEL: THE ALBUM	16
36	31	29	5	**VARIOUS ARTISTS** POLYGRAM-UNIVERSAL-EMI 416795/VIRGIN (11.98/17.98)	NOW	21
37	27	23	28	**SOUNDTRACK** ▲² CAPITOL 93402 (10.98/17.98)	HOPE FLOATS	4
38	30	17	9	**OUTKAST** ▲ LAFACE 26053*/ARISTA (10.98/16.98)	AQUEMINI	2
39	41	42	32	**FAITH HILL** ▲ WARNER BROS. (NASHVILLE) 46790 (10.98/16.98)	FAITH	7
40	33	22	9	**SHERYL CROW** ▲ A&M 540959 (10.98 EQ/17.98)	THE GLOBE SESSIONS	5
41	NEW ▶		1	**TIMBALAND** BLACKGROUND/ATLANTIC 92815*/AG (10.98/16.98)	TIM'S BIO - MUSIC FROM LIFE FROM THE BASSMENT	41
42	40	30	9	**KIRK FRANKLIN** GOSPO CENTRIC 90178/INTERSCOPE (10.98/17.98)	THE NU NATION PROJECT	7
43	43	37	20	**BEASTIE BOYS** ▲³ GRAND ROYAL 37716*/CAPITOL (11.98/17.98)	HELLO NASTY	1
44	60	66	54	**CELINE DION** ▲⁸ 550 MUSIC 68861/EPIC (10.98 EQ/17.98)	LET'S TALK ABOUT LOVE	1
45	51	41	24	**SOUNDTRACK** ▲² BLACKGROUND/ATLANTIC 83113*/AG (10.98/17.98)	DR. DOLITTLE: THE ALBUM	4
46	22	—	2	**SEAL** WARNER BROS. 46828 (10.98/17.98)	HUMAN BEING	22
				◄ Pacesetter ►		
47	129	178	3	**CHICAGO** CHICAGO 3035 (10.98/16.98)	CHICAGO 25	47
48	49	46	9	**EVERLAST** TOMMY BOY 1236 (11.98/16.98) HS	WHITEY FORD SINGS THE BLUES	46
49	82	108	5	**VINCE GILL WITH PATRICK WILLIAMS AND HIS ORCHESTRA** MCA NASHVILLE 70038 (10.98/16.98)	BREATH OF HEAVEN — A CHRISTMAS COLLECTION	49
50	47	38	23	**THE BRIAN SETZER ORCHESTRA** ▲ INTERSCOPE 90183 (10.98/16.98)	THE DIRTY BOOGIE	9
51	68	68	6	**VARIOUS ARTISTS** SPARROW 51686 (15.98/19.98)	WOW-1999: THE YEAR'S 30 TOP CHRISTIAN ARTISTS AND SONGS	51
52	37	21	11	**SOUNDTRACK** ● DEF JAM 558663*/MERCURY (11.98 EQ/17.98)	RUSH HOUR	5
53	44	45	91	**MATCHBOX 20** ▲⁷ LAVA/ATLANTIC 92721*/AG (10.98/17.98) HS	YOURSELF OR SOMEONE LIKE YOU	5
54	44	91	15	**KORN** ▲ IMMORTAL 69001*/EPIC (11.98 EQ/16.98)	FOLLOW THE LEADER	1
55	38	28	14	**ROB ZOMBIE** ▲ GEFFEN 25212* (10.98/16.98)	HELLBILLY DELUXE	5
56	74	63	91	**ANDREA BOCELLI** ▲ PHILIPS 539207 (10.98 EQ/17.98) HS	ROMANZA	37
57	67	84	14	**ALABAMA** ▲⁷ RCA (NASHVILLE) 67633/RLG (19.98/28.98)	FOR THE RECORD: 41 NUMBER ONE HITS	13
58	39	24	3	**GEORGE MICHAEL** EPIC 69635 (15.98 EQ/19.98)	LADIES & GENTLEMEN: THE BEST OF GEORGE MICHAEL	24
59	46	47	61	**CREED** ▲² WIND-UP 13049 (10.98/16.98) HS	MY OWN PRISON	22
60	58	56	86	**THIRD EYE BLIND** ▲² ELEKTRA 62012*/EEG (10.98/16.98) HS	THIRD EYE BLIND	25
61	52	48	35	**ALL SAINTS** ▲ LONDON 828997/ISLAND (10.98 EQ/16.98) HS	ALL SAINTS	40
62	68	51	8	**CELINE DION, GLORIA ESTEFAN, ARETHA FRANKLIN, SHANIA TWAIN & MARIAH CAREY** ● EPIC 69600 (11.98 EQ/17.98)	VH1 DIVAS LIVE	21
63	NEW ▶		1	**DJ QUIK** PROFILE 19134/ARISTA (10.98/16.98)	RHYTHM-AL-ISM	63
64	65	49	17	**EAGLE-EYE CHERRY** ● WORK 69434/EPIC (10.98 EQ/16.98) HS	DESIRELESS	45
65	42	34	8	**PHIL COLLINS** ● FACE VALUE/ATLANTIC 83139/AG (10.98/16.98)	...HITS	18
66	59	55	14	**VARIOUS ARTISTS** TOMMY BOY 1266 (12.98/17.98)	ESPN PRESENTS: JOCK JAMS VOL. 4	20
67	66	62	25	**EVE 6** ▲ RCA 67617 (10.98/16.98) HS	EVE 6	33
68	45	57	3	**U2** ISLAND 524613 (11.98 EQ/17.98)	THE BEST OF 1980-1990	45
69	94	—	2	**SOUNDTRACK** DREAMWORKS 50041/GEFFEN (11.98/17.98)	THE PRINCE OF EGYPT	69
70	61	50	39	**MADONNA** ▲² MAVERICK 46847/WARNER BROS. (10.98/17.98)	RAY OF LIGHT	2
71	73	79	5	**SOUNDTRACK** GEFFEN 25220 (10.98/17.98)	SABRINA THE TEENAGE WITCH	71
72	56	61	5	**NEIL DIAMOND** COLUMBIA 69540 (15.98 EQ/24.98)	THE MOVIE ALBUM: AS TIME GOES BY	31
73	80	76	60	**EVERCLEAR** ▲ CAPITOL 36503* (10.98/15.98)	SO MUCH FOR THE AFTERGLOW	33
74	83	92	5	**98 DEGREES** MOTOWN 530956 (10.98 EQ/16.98)	98 DEGREES AND RISING	74
75	76	77	20	**MONICA** ▲ ARISTA 19011* (10.98/16.98)	THE BOY IS MINE	8
76	53	58	3	**VARIOUS ARTISTS** POLYGRAM TV/DEF JAM 565668/MERCURY (10.98 EQ/17.98)	THE SOURCE PRESENTS HIP HOP HITS — VOLUME 2	53
77	81	93	56	**SPICE GIRLS** ▲³ VIRGIN 45111 (11.98/17.98)	SPICEWORLD	3
78	69	54	11	**SHAWN MULLINS** SMG 69637/COLUMBIA (10.98 EQ/16.98) HS	SOUL'S CORE	54
79	75	81	72	**SARAH MCLACHLAN** ▲⁴ ARISTA 18970 (10.98/16.98)	SURFACING	2
80	70	73	29	**LENNY KRAVITZ** ● VIRGIN 45605 (10.98/16.98)	5	36
81	54	43	4	**HANSON** MERCURY 538240 (11.98 EQ/17.98)	LIVE FROM ALBERTANE	32
82	NEW ▶		1	**STEADY MOBB'N** NO LIMIT 50026*/PRIORITY (10.98/16.98)	BLACK MAFIA	82
83	35	11	4	**SOUNDTRACK** DEF JAM 558925*/MERCURY (11.98 EQ/17.98)	BELLY	5
84	84	101	95	**SPICE GIRLS** ▲⁷ VIRGIN 42174* (10.98/16.98)	SPICE	1
85	71	53	12	**HOLE** ● DGC 25164/GEFFEN (10.98/16.98)	CELEBRITY SKIN	9
86	92	96	14	**SOUNDTRACK** ▲ SONY CLASSICAL 60691 (11.98 EQ/17.98)	BACK TO TITANIC	2
87	78	60	8	**CAKE** CAPRICORN 538092/MERCURY (10.98 EQ/16.98)	PROLONGING THE MAGIC	33
88	26	—	2	**GETO BOYS** RAP-A-LOT 46780/VIRGIN (11.98/17.98)	DA GOOD DA BAD & DA UGLY	26
89	50	20	3	**112** BAD BOY 73021*/ARISTA (10.98/16.98)	ROOM 112	20
90	93	102	51	**SOUNDTRACK** ▲¹⁰ SONY CLASSICAL 63213 (10.98 EQ/17.98)	TITANIC	1
91	87	64	15	**THE TEMPTATIONS** MOTOWN 530937 (10.98 EQ/16.98)	PHOENIX RISING	44
92	63	33	5	**R.E.M.** WARNER BROS. 47112* (10.98/16.98)	UP	3
93	95	104	31	**DAVE MATTHEWS BAND** ▲² RCA 67660* (10.98/16.98)	BEFORE THESE CROWDED STREETS	1
94	55	25	4	**BECK** BONG LOAD/DGC 25309/GEFFEN (10.98/16.98)	MUTATIONS	13
95	72	85	13	**ALAN JACKSON** ▲ ARISTA NASHVILLE 18864 (10.98/16.98)	HIGH MILEAGE	4
96	88	69	32	**MYA** ▲ UNIVERSITY 90166*/INTERSCOPE (10.98/16.98)	MYA	29
97	77	52	11	**MARILYN MANSON** NOTHING 90273*/INTERSCOPE (11.98/17.98)	MECHANICAL ANIMALS	1
98	62	40	5	**FAITH EVANS** ● BAD BOY 73016*/ARISTA (10.98/17.98)	KEEP THE FAITH	6
99	79	65	6	**JONNY LANG** A&M 540984 (10.98 EQ/16.98)	WANDER THIS WORLD	28
100	126	168	3	**MARTINA MCBRIDE** RCA (NASHVILLE) 67654/RLG (10.98/16.98)	WHITE CHRISTMAS	100
101	91	94	85	**SAVAGE GARDEN** ▲⁵ COLUMBIA 67954 (10.98 EQ/16.98)	SAVAGE GARDEN	3
102	89	72	9	**DEBORAH COX** ARISTA 19022 (10.98/16.98) HS	ONE WISH	72
103	136	—	2	**VARIOUS ARTISTS** ARISTA 19019 (10.98/16.98)	ULTIMATE CHRISTMAS	103
104	121	—	2	**SOUNDTRACK** DREAMWORKS 50050/GEFFEN (10.98/16.98)	THE PRINCE OF EGYPT—INSPIRATIONAL	104
105	116	120	5	**MICHAEL W. SMITH** REUNION 10015/JIVE (10.98/16.98)	CHRISTMASTIME	105

Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 album units. ▲ RIAA certification for shipment of 1 million units, with multiplatinum titles indicated by a numeral following the symbol. For boxed sets, and double albums with a running time that exceeds two hours, the RIAA multiplies shipments by the number of discs and/or tapes. *Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. HS indicates past or present Heatseeker title. © 1998, Billboard/BPI Communications, and SoundScan, Inc.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
106	85	74	5	**VARIOUS ARTISTS** ARISTA 19026 (10.98/16.98)	ULTIMATE DANCE PARTY 1999	69
107	57	16	4	**MIA X** NO LIMIT 53502*/PRIORITY (10.98/16.98)	MAMA DRAMA	7
108	86	67	4	**TOTAL** BAD BOY 73020*/ARISTA (10.98/16.98)	KIMA, KEISHA & PAM	39
109	90	92	6	**TOBY KEITH** MERCURY (NASHVILLE) 558952 (10.98 EQ/16.98)	GREATEST HITS VOLUME ONE	69
110	103	91	6	**AEROSMITH** ▲ GEFFEN 25221 (16.98/21.98)	A LITTLE SOUTH OF SANITY	12
111	105	100	11	**HOOTIE & THE BLOWFISH** ▲ ATLANTIC 83136*/AG (10.98/16.98)	MUSICAL CHAIRS	4
112	99	91	60	**JANET** ▲² VIRGIN 44762 (11.98/17.98)	THE VELVET ROPE	2
113	112	113	78	**TIM MCGRAW** ▲³ CURB 77886 (10.98/16.98)	EVERYWHERE	2
(114)	131	124	43	**SOUNDTRACK** ▲² MAVERICK 46840/WARNER BROS. (11.98/17.98)	THE WEDDING SINGER	5
(115)	NEW ▶		1	**VARIOUS ARTISTS** TOMMY BOY 1268 (12.98/17.98)	MTV PARTY TO GO 99	115
116	113	139	3	**CHER** WARNER BROS. 47121 (10.98/16.98)	BELIEVE	113
(117)	133	126	10	**DC TALK** FOREFRONT 46526/VIRGIN (10.98/16.98)	SUPERNATURAL	4
118	122	114	63	**USHER** ▲⁴ LAFACE 26043/ARISTA (10.98/16.98)	MY WAY	4
119	110	111	37	**LIMP BIZKIT** FLIP 90124/INTERSCOPE (10.98/16.98) PA	THREE DOLLAR BILL, Y'ALL	100
120	109	78	16	**KELLY PRICE** ● T-NECK 524516/ISLAND (10.98 EQ/16.98)	SOUL OF A WOMAN	15
121	104	143	30	**GARTH BROOKS** CAPITOL (NASHVILLE) 94572/CAPITOL (44.98 CD)	THE LIMITED SERIES	1
(122)	140	133	3	**BARRY MANILOW** ARISTA 19033 (10.98/17.98)	MANILOW SINGS SINATRA	122
123	114	70	4	**JUVENILE** CASH MONEY 53162/UNIVERSAL (10.98/16.98)	400 DEGREEZ	36
(124)	160	193	33	**ANDREA BOCELLI** ● PHILIPS 462033 (10.98 EQ/17.98)	ARIA — THE OPERA ALBUM	59
125	102	90	6	**BLACK SABBATH** EPIC 69115 (15.98 EQ/24.98)	REUNION	11
126	101	71	8	**BIZZY BONE** ● MO THUGS/RUTHLESS 1670/RELATIVITY (10.98/17.98)	HEAVEN'Z MOVIE	3
127	111	110	26	**BROOKS & DUNN** ▲ ARISTA NASHVILLE 18865 (10.98/16.98)	IF YOU SEE HER	11
128	96	83	10	**KEITH SWEAT** ▲ ELEKTRA 62262/EEG (10.98/16.98)	STILL IN THE GAME	6
129	106	89	4	**BEE GEES** POLYDOR 559220/A&M (10.98 EQ/17.98)	ONE NIGHT ONLY	89
(130)	139	—	2	**SOUNDTRACK** DREAMWORKS (NASHVILLE) 50045/GEFFEN (10.98/16.98)	THE PRINCE OF EGYPT—NASHVILLE	130
131	98	27	3	**BRUCE SPRINGSTEEN** COLUMBIA 69475 (54.98 EQ/69.98)	TRACKS	27
132	124	99	17	**SNOOP DOGG** ▲² NO LIMIT 50000*/PRIORITY (11.98/17.98)	DA GAME IS TO BE SOLD, NOT TO BE TOLD	1
133	125	141	37	**JO DEE MESSINA** ● CURB 77904 (10.98/16.98)	I'M ALRIGHT	61
134	108	107	6	**DEANA CARTER** ● CAPITOL (NASHVILLE) 21142/CAPITOL (10.98/16.98)	EVERYTHING'S GONNA BE ALRIGHT	57
(135)	146	127	42	**CHERRY POPPIN' DADDIES** ▲ MOJO 53081/UNIVERSAL (10.98/16.98) PA	ZOOT SUIT RIOT	17
136	128	116	14	**MONIFAH** UPTOWN 53165*/UNIVERSAL (10.98/16.98)	MO'HOGANY	114
(137)	148	138	19	**SOUNDTRACK** ● MAVERICK 46984/WARNER BROS. (11.98/17.98)	THE WEDDING SINGER VOLUME 2	22
(138)	158	173	54	**METALLICA** ▲³ ELEKTRA 62126*/EEG (10.98/16.98)	RELOAD	1
139	144	121	27	**MASTER P** ▲⁴ NO LIMIT 53538*/PRIORITY (12.98/19.98)	MP DA LAST DON	1
(140)	164	—	2	**SQUIRREL NUT ZIPPERS** MAMMOTH 980192 (10.98 EQ/16.98)	CHRISTMAS CARAVAN	140
141	142	153	16	**FIVE** ARISTA 19003 (10.98/16.98) PA	FIVE	112
142	97	35	3	**RUSH** ANTHEM/ATLANTIC 83122/AG (24.98 CD)	DIFFERENT STAGES	35
(143)	NEW ▶		1	**BABYFACE** EPIC 69617 (11.98 EQ/17.98)	CHRISTMAS WITH BABYFACE	143
144	115	87	5	**MOTLEY CRUE** MOTLEY 78002/BEYOND (10.98/17.98)	GREATEST HITS	20
145	117	86	8	**CYPRESS HILL** ● RUFFHOUSE 69037*/COLUMBIA (10.98 EQ/16.98)	CYPRESS HILL IV	11
146	150	167	17	**POINT OF GRACE** WORD 69456/EPIC (10.98 EQ/16.98)	STEADY ON	24
147	118	88	4	**THE ROLLING STONES** VIRGIN 46740 (12.98/17.98)	NO SECURITY	34
148	137	134	26	**REBA MCENTIRE** ▲ MCA NASHVILLE 70019 (10.98/16.98)	IF YOU SEE HIM	8
149	120	98	8	**JOHN MELLENCAMP** ● COLUMBIA 69602* (11.98 EQ/17.98)	JOHN MELLENCAMP	41
150	130	118	22	**MARK WILLS** ● MERCURY (NASHVILLE) 536317 (10.98 EQ/16.98) PA	WISH YOU WERE HERE	74
151	155	146	38	**NATALIE IMBRUGLIA** ▲² RCA 67634 (10.98/16.98)	LEFT OF THE MIDDLE	10
152	132	130	53	**GARTH BROOKS** ▲⁴ CAPITOL (NASHVILLE) 56599/CAPITOL (10.98/16.98)	SEVENS	1
153	127	109	3	**SOUNDTRACK** HOLLYWOOD 162157 (10.98 EQ/17.98)	THE WATERBOY	109
154	152	128	29	**GARBAGE** ALMO SOUNDS 80018/INTERSCOPE (10.98/16.98)	VERSION 2.0	13
155	156	158	30	**LEANN RIMES** ▲ CURB 77901 (10.98/17.98)	SITTIN' ON TOP OF THE WORLD	3
156	153	149	32	**GEORGE STRAIT** ▲ MCA NASHVILLE 70020 (10.98/16.98)	ONE STEP AT A TIME	2
157	149	159	12	**VARIOUS ARTISTS** BEAST 5653/SIMITAR (10.98/16.98)	NEXT GENERATION SWING	105
(158)	176	177	30	**VONDA SHEPARD** ▲ 550 MUSIC 69365/EPIC (11.98 EQ/17.98)	SONGS FROM ALLY MCBEAL (TV SOUNDTRACK)	7
159	154	148	16	**VINCE GILL** ● MCA NASHVILLE 70017 (10.98/16.98)	THE KEY	11
(160)	165	199	3	**NEW RADICALS** MCA 11858 (8.98/12.98)	MAYBE YOU'VE BEEN BRAINWASHED TOO.	160
161	100	39	3	**PETE ROCK** LOUD 67616*/RCA (10.98/16.98)	SOUL SURVIVOR	39
(162)	190	166	40	**BIG BAD VOODOO DADDY** ● COOLSVILLE 90290/INTERSCOPE (10.98/16.98)	BIG BAD VOODOO DADDY	47
(163)	186	192	10	**JERRY SEINFELD** ▲ UNIVERSAL 53175 (11.98/17.98)	I'M TELLING YOU FOR THE LAST TIME	59
164	151	131	11	**BETTE MIDLER** WARNER BROS. 47078 (10.98/17.98)	BATHHOUSE BETTY	32
165	145	119	10	**KISS** ● MERCURY 558992 (11.98 EQ/19.98)	PSYCHO-CIRCUS	3
166	143	123	25	**RAMMSTEIN** ● MOTOR/SLASH 539901/ISLAND (10.98 EQ/16.98) PA	SEHNSUCHT	45
(167)	RE-ENTRY		18	**SOUNDTRACK** ● ELEKTRA 62201/EEG (11.98/17.98)	CAN'T HARDLY WAIT	25
168	134	95	7	**SOUNDTRACK** WARNER SUNSET/REPRISE 47140/WARNER BROS. (10.98/17.98)	PRACTICAL MAGIC	36
169	138	103	9	**A TRIBE CALLED QUEST** ● JIVE 41638* (10.98/17.98)	THE LOVE MOVEMENT	3
(170)	178	175	9	**SHAKIRA** SONY DISCOS 82746 (10.98 EQ/15.98)	DONDE ESTAN LOS LADRONES?	131
171	159	140	7	**VARIOUS ARTISTS** BAD BOY 73022*/ARISTA (10.98/17.98)	BAD BOY'S GREATEST HITS VOLUME 1	51
(172)	RE-ENTRY		17	**NEWSBOYS** STAR SONG 45917/VIRGIN (10.98/16.98)	STEP UP TO THE MICROPHONE	61
(173)	NEW ▶		1	**BRIAN MCKNIGHT** MOTOWN 530944 (11.98/17.98)	BETHLEHEM	173
174	180	165	76	**K-CI & JOJO** ▲³ MCA 11613* (10.98/16.98)	LOVE ALWAYS	6
175	181	147	5	**DIVINE** PENDULUM 12325/RED ANT (10.98/16.98) PA	FAIRY TALES	127
176	107	—	2	**SUBLIME** GASOLINE ALLEY 11889/MCA (12.98 CD)	ACOUSTIC: BRADLEY NOWELL & FRIENDS	107
177	157	136	35	**EDWIN MCCAIN** ● LAVA/ATLANTIC 82995/AG (10.98/15.98) PA	MISGUIDED ROSES	73
(178)	NEW ▶		1	**TRANS-SIBERIAN ORCHESTRA** LAVA/ATLANTIC 83145/AG (10.98/17.98)	THE CHRISTMAS ATTIC	178
179	166	—	2	**VARIOUS ARTISTS** VIRGIN 46796 (12.98/17.98)	PURE MOODS II	166
180	177	157	36	**SEMISONIC** ● MCA 11733 (10.98/16.98) PA	FEELING STRANGELY FINE	43
181	168	132	19	**GERALD LEVERT** ● EASTWEST 62261/EEG (10.98/16.98)	LOVE & CONSEQUENCES	17
182	174	169	28	**NATALIE MERCHANT** ▲ ELEKTRA 62196/EEG (10.98/16.98)	OPHELIA	8
183	172	171	7	**BILL ENGVALL** WARNER BROS. (NASHVILLE) 47090 (10.98/16.98)	DORKFISH	119
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185	187	186	38	**FASTBALL** ▲ HOLLYWOOD 162130 (10.98 EQ/16.98) PA	ALL THE PAIN MONEY CAN BUY	29
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187	163	106	5	**PHISH** ELEKTRA 62297*/EEG (10.98/16.98)	THE STORY OF THE GHOST	8
188	188	172	4	**JIMI HENDRIX** EXPERIENCE HENDRIX 11671*/MCA (10.98/17.98)	EXPERIENCE HENDRIX: THE BEST OF JIMI HENDRIX	172
189	167	170	25	**VARIOUS ARTISTS** RAZOR & TIE 89004 (11.98/17.98)	MONSTERS OF ROCK	112
190	171	183	20	**TRISHA YEARWOOD** ● MCA NASHVILLE 70023 (10.98/16.98)	WHERE YOUR ROAD LEADS	33
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193	123	112	8	**MACK 10** ● HOO BANGIN' 53512*/PRIORITY (10.98/16.98)	THE RECIPE	15
(194)	197	174	66	**INSANE CLOWN POSSE** ● ISLAND 524442 (10.98 EQ/16.98)	THE GREAT MILENKO	63
(195)	NEW ▶		1	**VARIOUS ARTISTS** HIP-O 40124/UNIVERSAL (6.98/11.98)	A COUNTRY SUPERSTAR CHRISTMAS II	195
196	170	125	19	**JERMAINE DUPRI** ▲ SO SO DEF 69087*/COLUMBIA (10.98 EQ/16.98)	JERMAINE DUPRI PRESENTS — LIFE IN 1472 THE ORIGINAL SOUNDTRACK	3
197	169	135	8	**DEPECHE MODE** MUTE/REPRISE 47110/WARNER BROS. (17.98/24.98)	THE SINGLES 86>98	38
198	141	75	4	**CRUCIAL CONFLICT** PALLAS 53163/UNIVERSAL (10.98/16.98)	GOOD SIDE BAD SIDE	38
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Wow-1999- The Year's 30 Top Christian Artists And Songs 51
Mark Wills 150
Trisha Yearwood 190
Rob Zombie 55

COMPLETION OF POLYGRAM/UNIVERSAL DEAL NEARS

(Continued from page 3)

strokes game plan for that merger already has been established, which includes a realignment of U.S. label operations into new groupings, as well as an expected large number of executive shifts (Billboard, Nov. 21).

Outside North America, this task falls under the direction of Universal Music International chairman/CEO Jorgen Larsen, whose team (working with Boston Consulting Group) has been drawing up integration plans and presenting them to senior Seagram/Universal officials, including Seagram president/CEO Edgar Bronfman Jr.

The implementation of those blueprints will begin in conjunction with the deal's close. For the most part, the PolyGram and Universal operating-company chiefs now know about their future roles—or lack thereof—in an integrated "Unigram." This structure has been influenced by the "streaming" of labels in the U.S.—for example, the Mercury/Island group—but each region is expected to have its own idiosyncrasies, reflecting geographic and practical business realities.

In the U.S., oversight of the merger process will fall to Universal Music Group chairman/CEO Doug Morris, who was tapped early on to head the combined companies' global music operations (Billboard, July 4).

With Bronfman's stated goal of shaving $300 million in annual costs from the combined company, employees around the world await official word of their futures to come down. In the U.S., where top executives continued to meet Dec. 1-2 with proposed new label group chieftains about their roles in the revamped structure, Geffen Records and A&M Records are expected to be among the hardest hit.



Making 'The Scene.' SOCAN, the Canadian performing right society, recently honored songwriters Gordie Johnson, David Wall, and Andrew Whiteman with plaques in tribute to the success of their song "The Scene," performed by Big Sugar on A&M Records. Shown, from left, are Whiteman, who writes and fronts for the band Quevida; Johnson, a member and founder of Big Sugar; and Wall, who writes and performs with the Flying Bulgar Klezmer Band.

BLOCKBUSTER

(Continued from page 6)

says he has "no idea" when the final deal will be completed. He adds, "The price is extremely attractive to us, but I would guess it would take us at least a couple months."

However, it's business as usual for the seven stores of KPS Taiwan, a completely separate company that began as a subsidiary of the Hong Kong operation but was sold off to keep the Hong Kong operation afloat.

"I don't think [the closure] will have any effect on us here. These are two separate markets," says John Parker, managing director of KPS Taiwan. Blockbuster also operates in Taiwan, where it has opened 50 stores since its March 1997 launch.

As for the reason for KPS' final collapse in Hong Kong, Tsao singles out the strength of the local pirate operators. "There were several factors," he says, "but the major one is the piracy issue. We have to find better ways of dealing with it and get more involved with efforts to battle piracy in Hong Kong."

THE BOX TEAMS WITH ACTV

(Continued from page 6)

"consumer response. I think the technology is interesting, but the question is, Will consumers embrace it?" He adds that this type of technology is more "event-oriented" and that TV networks are more likely to try the new format initially on concerts.

The Box Music Network's programming consists almost entirely of music videos, not concerts, but Brown says that the new technology has possibilities for videoclip programming: "With music videos, the viewer can be watching the music video on one part of the screen, maybe the making of the music video in another part, and a biography or discography on the artist in another."

Willis and Brown say that this foray into new technology is part of TCI Music's plan to enhance the Box Music Network as a leader in bringing new, enhanced forms of music programming to TV.

The network was the first national music video outlet to launch a digital multiplex of spin-off channels (Billboard, Dec. 6, 1997). More recently, the Box Music Network revamped its Internet site to give users the capability to preview a video and request it online for a fee (Billboard, Aug. 8). Previously, viewers who wanted to use the network's "jukebox" format could place their orders only over the phone.

"The Box has always been a channel about choice," says Brown. "We believe in the concept of 'pure interactive television play,' and we're looking into the possibility of offering pay-per-view events."

DISTRIBUTOR CARGO CLOSING

(Continued from page 6)

which employs five other indie wholesalers to sell its product. Sources reported that Cargo had been slow to pay $10,000 owed to Wasabi since May and had been placed on a payment schedule. In August, Wasabi asked for payment in full within two weeks and subsequently parted company with the distributor.

At the time, Goodis attributed Cargo's problems to a poor cash-flow situation brought on by a huge return from Caroline (Declarations of Independents, Billboard, Sept. 12).

On Sept. 25, Cargo informed its employees that it would be laying off nearly half its staff; eight employees were terminated immediately, and a second group was let go in the weeks that followed (Declarations of Independents, Billboard, Oct. 17). In a letter to the staff, Van den Heuvel acknowledged "a very real possibility that Cargo may close in the near future."

The folding of Cargo Records America is unrelated to the December 1997 bankruptcy filing by Montreal-based Cargo Imports and Distribution (Billboard, Jan. 24). Goodis and his partner Phil Hill sold their interests in that company, which they had founded in 1987, to new Canadian partners in 1994 and '95.

FITZGERALD

(Continued from page 8)

more connected to the other areas and feel like we're all part of the same team.

"For example, when Faith Hill has a record ready to go, it's not just like only Nashville will handle that. We'll be plugged in as a record company together," he says.

However, Fitzgerald stresses that each division will remain distinct in other ways.

Fitzgerald reports to Russ Thyret, Warner Bros. Records Inc. chairman/CEO, and Phil Quartararo, Warner Bros. Records Inc. president.

Fitzgerald served as executive VP/GM of Reprise for three years and had been with Reprise since its reactivation in 1987. He had previously been Warner Bros. Records' VP of promotion, coming to the label from Geffen Records.

Fitzgerald's former post at Reprise will not be filled.

BETWEEN THE BULLETS™



by Geoff Mayfield

YET ANOTHER RECORD: Scuttlebutt that a change in the reporting cycle by large rackjobber Handleman Entertainment Resources helped **Garth Brooks** top 1 million units in his first week caused people in the music industry and the consumer press to scratch their heads over the merits of his accomplishment. But, no matter how you view the record-breaking sum of 1.08 million units scored in "Double Live's" first week, the second-week numbers serve to legitimize the album's place in history.

Even with a 40% drop, not unusual in a blockbuster album's second week, Brooks pulls in more than 649,000 units, which gives him a commanding lead over perennial chart champ **Metallica**. The metal quartet, which has seen its last three albums debut at No. 1, falls shy this time with 426,500 copies—an impressive number, especially for a covers album, but low by Metallica standards (last year's "Re-Load" started with 435,500 pieces, and 1996's "Load" bowed with 680,000).

So, in its first two weeks, "Double Live" has sold in excess of 1.7 million pieces, more than any other album in the SoundScan era has sold during its first two weeks. And, I happen to know that the previous record holder won't mind, because the previous high sum for an album's first two weeks happened just a year ago, when—who else?—Brooks topped 1.5 million with the first two frames of "Sevens."

Incidentally, there was widespread speculation that the rackjobber in question would not be able to adhere to the Monday-Sunday tracking period for the week after the "Double Live" bow. SoundScan assures me that those rumors are false.

SPECIAL: **Celine Dion** has not yet placed her star atop The Billboard 200's tree with her latest set, but she's well on her way. Meanwhile, I'm wondering if the word "special" in her holiday album's title, "These Are Special Times," was a TV reference.

As expected, her CBS special—which had the highest ratings of any Nov. 25 show in any of that night's time slots—created a sales bonanza during the key Thanksgiving weekend. Dion, who also appeared on **Rosie O'Donnell**'s daytimer during the week, sees her Christmas set march 5-3, as a 94% sales increase earns Greatest Gainer, while her previous album rebounds 60-44 with a 60% boost over prior-week sales.

At the same time, Dion guest **Andrea Bocelli** also benefits. The tenor's "Romanza" rises 74-56 with a 58% gain, while "Aria—The Opera Album" soars 160-124 with a 67% swell. In case you haven't noticed, Bocelli is to 1998 what **Yanni** and **the Benedictine Monks Of Santo Domingo De Silos** were to 1994 or what **Bob Carlisle** was to 1997: an act with adult appeal whose chart feats extend well beyond the genres with which it is associated. "Romanza" has ruled Top World Albums for 34 weeks, while "Aria" has topped Top Classical Albums for 26 weeks.

Meanwhile, Dion is more than prevalent on The Billboard 200, as her voice can be found on eight charting albums. Aside from the two mentioned above, she's on the two "Titanic" albums (Nos. 86 and 90), the new **R. Kelly** set (No. 22), the "Touched By An Angel" soundtrack (No. 35), "VH1 Divas Live" (No. 62), and the live **Bee Gees** set (No. 129). The "Titanic" titles and "Divas" each bullet. A ninth, "Falling Into You," moves 11-9 on Top Pop Catalog Albums, while another, "The Colour Of My Love," which also resurges in the wake of the CBS special, falls less than 200 units shy of the 50-position catalog list.

Some bright publicist at the 550 label asked Billboard if an artist being represented on eight chart entries is an all-time record. That seems a distinct possibility, but the detail is almost impossible to research—unless **William Simpson** of Los Angeles or one of those other people who frequently writes letters to Chart Beat has a clue.

OTHER CHANNELS: TV was also kind to **Chicago**, which played an NBC double-header during the tracking week, appearing on "Today" and at the Macy's Thanksgiving parade. Sales of the band's boliday album "25" almost triple as it zips 129-47, earning The Billboard 200's Pacesetter crown. It also rises 8-5 on Top Christmas Albums. The Macy's parade also loads a pair of bullets for **'N Sync** (9-6, a 33.5% gain, and 12-10, a 22% gain).

The groove tube, however, does not perk up **Whitney Houston**'s latest, which slides 13-18 with a 3% dip, despite appearances on the usually sure-fire shows of **Rosie O'Donnell** and **Oprah Winfrey**. Houston hit the latter program with "When You Believe" partner **Mariah Carey**, whose hits set sees a 4.5% gain at No. 7. Note, though, that Houston's drop in rank is simply displacement caused by five bows in the top 17 slots, and she's hitting the boards hard in early December with TV performances on Fox's broadcast of the Billboard Music Awards on Monday (7) and **David Letterman**'s show on Thursday (10).

Speaking of Thanksgiving parades, shoppers indeed made one to music stores during this key weekend (see Market Watch, page 90). Each of this issue's top 20 albums exceeds 100,000 units, compared with 16 for the same week last year.

LAURYN HILL SUED OVER 'MISEDUCATION' CREDITS, ROYALTIES

(Continued from page 6)

says Harvey. "Several people saw our clients doing the work, such as Hill's family members and mutual friends of Hill's and the [plaintiffs], as the work was being done at her home studio [in South Orange, N.J.] and in Kingston, Jamaica."

Harvey says discussions to resolve the matter took place between Nobles' attorney, L. Londell McMillan, and Donald Passman, one of Hill's attorneys. However, no resolution could be found, leading to the suit's filing. McMillan did not return calls by press time. Passman declined to comment.

According to the suit, "Nobles later asked Hill if she wanted the New Ark team to sign a written production agreement. Hill told Nobles that such an agreement was not necessary."

"The bigger story here is about 'ghostwriting' and what people do and what people actually get credit for," says the New Ark team's manager, Keith Ingram. "New Ark is somewhat speaking for a lot of people who unfortunately have gone through this and have had to end up producing another hit [song or record] down the line to get the credit."

A spokesman for Hill says that the claim is "without merit" and that the New Ark team was "appropriately credited for [its] contribution on the album and that [the suit] was an attempt to take advantage of Hill's success."

Hill's album debuted at No. 1 on The Billboard 200. According to SoundScan, "The Miseducation Of Lauryn Hill" has sold 2.1 million units in the U.S.

According to the filing, "Hill told Nobles that she would not give him or any other New Ark team member any producer or songwriting credit for any of the tracks which they wrote and/or co-produced on the album."

Inside the album's booklet, the team is credited for other contributions. Johari Newton is credited for "additional lyrical contribution" and as a guitarist. Nobles is credited for "drum programming" and "additional production." Tejumold Newton is credited for "additional production" and "additional musical contribution" and as a pianist. Pugh is credited only as a background vocalist.

The suit further alleges that in October 1997, Williams approached the New Ark team about "enter[ing] into a publishing deal with Sony/ATV . . . Williams was successful in persuading Sony/ATV that a substantial investment in these writers and producers for future songwriting and production work was warranted."

The suit then claims, "After the plaintiffs signed the Sony/ATV publishing agreement, certain defendants acting on behalf of themselves demanded that the New Ark team pay certain record company executives $15,000 of the $100,000 advance paid by Sony/ATV [as management fees] . . . plaintiffs paid the $15,000 kickback or bribe pursuant to a check dated on or about Dec. 3, 1997."

SHANIA TWAIN SCORES IN NOVEMBER RIAA CERTIFICATIONS

(Continued from page 8)

The Bellamy Brothers, "Greatest Hits," Curb, their second.
OutKast, "Aquemini," LaFace/Arista, its third.
A Tribe Called Quest, "The Love Movement," Jive, its fifth.
Elvis Crespo, "Suavemente," Sony Latin, his first.
Marco Antonio Solís, "Marco," Fonovisa, his second.
Sheryl Crow, "The Globe Sessions," A&M, her third.
Phil Collins, ". . . Hits," Atlantic, his ninth.
Jewel, "Spirit," Atlantic, her second.
John Mellencamp, "John Mellencamp," Columbia, his 13th.
Funkmaster Flex, "The Mix Tape, Volume III (Final Chapter)," Loud/RCA, his second.
Cypress Hill, "Cypress Hill IV," Ruffhouse/Columbia, its fourth.
U.G.K., "Ridin' Dirty," Jive, his first.
Celine Dion, Gloria Estefan, Aretha Franklin, Shania Twain & Mariah Carey, "VH1 Divas Live," Epic.
Various artists, "Mean Green—Major Players Compilation," No Limit/Priority.
Bizzy Bone, "Heaven'z Movie," Mo Thugs/Ruthless/Relativity, his first.
Sarah Brightman, "Time To Say Goodbye," Angel, her first.
Various artists, soundtrack, "One Fine Day," Columbia.
Andrea Bocelli, "Aria—The Opera Album," Philips, his second.
Deana Carter, "Everything's Gonna Be Alright," Capitol Nashville, her second.
John Fogerty, "Premonition," Atlantic, his fourth.
Frank Sinatra, "Frank Sinatra's Greatest Hits—Volume II," Reprise, his 24th.
Frank Sinatra, "The Main Event," Reprise, his 25th.
Hank Williams Jr., "America," Curb, his 19th.
Hank Williams Jr., "Pure Hank," Curb, his 20th.
Hank Williams Jr., "Maverick," Curb, his 21st.

GOLD SINGLES

Deborah Cox, "Nobody's Supposed To Be Here," Arista, her first.
Keith Sweat, "Come And Get With Me," Elektra, his fifth.
Will Smith, "Gettin' Jiggy Wit It," Columbia, his first.
Faith Evans, "Love Like This," Bad Boy/Arista, her third.

Assistance in preparing this story was provided by Carrie Bell.

This Week's Billboard online
http://www.billboard.com

Exclusive Album Reviews

Groop Dogdrill
"Halt Nelsan"
(Mantra/Beggars Banquet)

Swervedriver
"Space Travel, Rack'n'Roll"
(Zero Haur)

Various Artists
"Coffeeshop"
(Edel America)

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Spin, Blaze Allege Attacks

Magazine Editors Reportedly Assaulted

BY CARLA HAY

NEW YORK—Vibe/Spin Ventures says that it will be pursuing criminal and civil actions on behalf of Blaze magazine editor in chief Jesse Washington and Spin magazine executive editor Craig Marks, who were allegedly physically assaulted in two separate incidents. Both were treated at local hospitals.

Washington claims that he was kicked and beaten by rap producer Deric "D-Dot" Angelettie, Anthony Hubbard of Buystorm Enterprises, and two unidentified men in a Nov. 18 incident that took place at the New York offices of Vibe magazine, Blaze's sister publication.

Washington says that he believes he was attacked because Blaze revealed that Angelettie was the entertainer known as Madd Rapper. Washington allegedly suffered cuts and wounds on his face. Washington could not be reached for further comment; Angelettie and Hubbard could not be reached for comment.

Marks did file a criminal complaint against two unnamed bodyguards of Nothing/Interscope act Marilyn Manson, following a Nov. 23 incident at a Marilyn Manson concert at New York's Hammerstein Ballroom. Marks claims that while he was backstage in Marilyn Manson's dressing room, lead singer Manson shouted threats at Marks. Shortly thereafter, Marks says, Manson's bodyguards grabbed his neck and chest and severely choked him.

No reason was given for the alleged assault on Marks, he says, and he is denying rumors that there was a feud between Marilyn Manson and Spin before the incident happened.

Manson could not be reached for comment but issued a statement saying, "I had a conversation with Craig Marks expressing I was tired of Spin's immature business behavior and the series of deals they had broken with me . . . I simply no longer want to work with him or his magazine that obviously has a lack of respect for musicians or their fans."

Marks tells Billboard, "[Spin] offered Marilyn Manson the cover of our year-end issue before [the group's] album ["Mechanical Animals"] came out. Since the album has come out, it hasn't been selling as well as expected; we didn't feel right about putting an artist on the cover of our year-end issue who hasn't heen having a spectacular year, when that cover is supposed to represent the best of the year."

The Marilyn Manson album is No. 97 on The Billboard 200 this issue.

Other Marilyn Manson associates who were reportedly in the room during the alleged incident included publicist Jenny Boddy, manager Tony Ciulla, and Nothing Records president John Malm, none of whom could be reached for comment.

In a statement, Vibe/Spin Ventures said that the company has increased security at its Vibe, Spin, and Blaze offices and that "the increasing violence against journalists . . . is profoundly disturbing. We hope that by drawing attention to these matters, we can encourage members of the music community to resolve their differences in a civilized manner."

CUBAN LEGENDS

(Continued from page 11)

and actress, the eccentric Mendoza was one of Havana's best-known characters and an icon of Cuban music.

Born in Santiago de Cuba, she moved as a child with her family to Havana. In the '50s, Mendoza began her career singing on the then fledgling TV station CMQ and subsequently recorded several popular albums.

Remaining in Cuba after the revolution, Mendoza was one of the artists who represented the country in the Gran Music Hall De Cuba, a musical revue performed at the Olympia in Paris and in countries throughout Eastern Europe. Orquesta Aragon and the vocal quartet Los Zafiros were among other performers featured.

"Celeste had a very original style; she had so much personality," says Miguel Cancio, a surviving member of Los Zafiros, who lives in Miami. "Others perform guaguanco, but not the way she did."

By the '70s, Mendoza had fallen out of the limelight and was known to have problems with alcohol. Her career had recently experienced a resurgence, fueled by the current international interest in Cuban popular music. Earlier this year, an album of Cuban classics recorded in 1990 with the group Sierra Maestra was rereleased on Cuban label Egrem.

Reissues of Mendoza's work—recorded for labels including Rumba, Antilla, and ASPIC—are also available through the Descarga catalog.

She apparently died alone in her house several days before her body was discovered. An autopsy had yet to be completed at press time, but the cause of death was thought to be respirstory failure, according to an official at Havana's Music Institute.

JEWEL

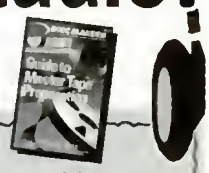
(Continued from page 6)

Vainshtein also claims that Carroll pressured her into sharing a portion of her management commissions and directed that commission payment be calculated based on Jewel's net—rather than gross—earnings, "in an attempt to sharply reduce Vainshtein's compensation."

The action alleges that Jewel stopped paying commissions to Vainshtein in February and that Carroll terminated the vocalist's relationship with the manager via a letter faxed on Feb. 18.

Jewel and Carroll could not be reached for comment. CHRIS MORRIS

In the Studio?



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HOMEFRONT

AN UPDATE ON BBMG EVENTS & HAPPENINGS

Musician's 'BUB' Contest Links With Liquid Audio

Internet pioneer Liquid Audio has signed on as a sponsor for Musician's 13th annual Best Unsigned Band contest. This year's BUB contest boasts a list of prestigious sponsors including Atlantic Records, Drum Workshop, Healey Disc, Shure Brothers, and Stump Preacher Guitars.



The BUB competition invites unsigned bands and artists from around the world to submit a two-song cassette that is then judged by a panel of editors and writers from major music publications. Finalists are submitted to a panel of music industry experts who chose six winners. This year's judges include Pete Ganbarg, senior director of A&R at Arista; Steve Greenberg, senior VP of A&R at Mercury; Hugh Padgham, producer of Sting and Melissa Etheridge; and Jim Pitt, music booker/producer of VH1's "Hard Rock Live" and "Late Night With Conan O'Brien."

The alliance with Liquid Audio will provide online exposure for the six winners, ensuring unprecedented visibility to industry gatekeepers. Liquid Audio is the first Internet company to equip labels and artists with the technology for secure distribution of CD-quality music. Liquid Audio-encoded titles are copyright protected and can be previewed or purchased on the web.

Kathleen Ervin, marketing and promotion manager at Musician, says, "By capitalizing on the ever-growing, powerful medium of the Internet, Musician, in association with Liquid Audio, will reach more listeners than ever before."

For more information about the BUB competition, call 615-321-1538 or email Matt Brown, mbrown@musicianmag.com.

PERSONNEL DIRECTIONS

Tom Ferguson has joined the London-based international editorial team of Billboard as associate editor. Coming from Billboard's sister European publication, Music & Media, Ferguson is no stranger to the industry.

Ferguson will primarily be responsible for Billboard's international retail coverage, outside the Americas. He will lead the magazine's international team of bureau chiefs, correspondents and contributing editors in covering this sector, which includes in-house and online merchants.


FERGUSON


ERVIN

Before joining Billboard Music Group as managing editor of Music Monitor in 1995, Ferguson served at the British Association of Record Dealers. He later played a key role in relocating Music & Media from Amsterdam to London. Ferguson has also written for such U.K. trade publications as Video Home Entertainment, Music & Copyright, and RPM.

Kathleen Ervin has been appointed as the new marketing/promotions manager of Musician. Based in the Nashville office, Ervin reports to Billboard Music Group VP and group publisher Karen Oertley. Ervin brings to Musician a strong background in marketing. Previously the owner and manager of Other Interests, an independent marketing and public relations company, Ervin specializes in development work in the music and not-for-profit industries. Ervin has also served as an editor at Nashville-based CCM Publications, and as the director of development at the National Kidney Foundation of Massachusetts in Boston.

Ervin is a graduate of the State University of New York at New Paltz, where she majored in communications and psychology.

Billboard Music Awards
MGM Grand Hotel & Casino • Las Vegas • Dec. 7, 1998

Music U Marketing Seminar
Essex House • New York City • April 8
Billboard International Latin Music Conference & Awards
Fontainebleau Hilton • Miami Beach • April 20-22, 1999
Billboard Dance Music Summit
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Hot 100 Is A Little Bit More Country

CHART BEAT™



by Fred Bronson

THERE ARE FOUR debuts on The Billboard Hot 100, and for the first time ever, they are all crossovers from the country chart. That's not so much a side effect from the "new" Hot 100, which does allow more country songs to chart, but a result of release patterns. There simply aren't a lot of new pop titles issued in December.

Jo Dee Messina leads the quartet of new entrants with "Stand Beside Me" (Curb) at No. 75, followed by **Reba McEntire's** "Wrong Night" (MCA Nashville) at No. 84, **the Wilkinsons'** "Fly (The Angel Song)" (Giant) at No. 95, and **Sara Evans'** "No Place That Far" (RCA) at No. 96. The Messina track is the only one that does not have a commercial single release.

Two other interesting country notes: **The Brooks & Dunn** update of **Roger Miller's** classic "Husbands And Wives" (Arista) takes an eight-spot leap from 48-39 on the Hot 100, challenging Miller's original version for peak performance. In 1966, Miller's recording went to No. 26.

And as **Chris Granosio** of the New York Mets front office points out, the new methodology for the Hot 100 has allowed **Garth Brooks** to make his first appearance on the chart. "It's Your Song" (Capitol Nashville) is down 62-72, but as it is an album track, it wouldn't have appeared on the "old" version of the Hot 100. Brooks has never appeared on the chart before because he has never had a commercial single released.

'BELIEVE' WHAT YOU SAY: There's no change at the top of the U.K. singles chart, where **Cher** has the longest-running No. 1 of her career. "Believe" (WEA) is in its sixth week at the top, tying **Run-D.M.C. Vs. Jason Nevins'** "It's Like That" as the longest-running chart-topper of '98. Cher's previous record was five weeks with "The Shoop Shoop Song (It's In His Kiss)" in 1991.

"Believe" is also No. 1 on two Billboard charts. Cher simultaneously tops both Hot Dance Music charts, Club Play and Maxi-Singles Sales. It's the first title to top both charts in the same week since **Toni Braxton's** "Un-Break My Heart" in January 1997.

Despite its No. 1 standing on Maxi-Singles Sales, "Believe" does not yet appear on the Hot 100. The single experiences a 28% drop in sales this issue and does not have enough airplay to chart.

ANGELS IN AMERICA: **R. Kelly & Celine Dion's** "I'm Your Angel" (Jive) is in its second week at the pinnacle of the Hot 100, prompting **William Simpson** of Los Angeles to note it is the fifth "Angel" to sit atop the chart, following "Teen Angel" by **Mark Dinning**, "Johnny Angel" by **Shelley Fabares**, "Undercover Angel" by **Alan O'Day**, and "How Do You Talk To An Angel" by **the Heights**.

Larry Cohen of Trumbull, Conn., cites Kelly and Dion as the second U.S./Canadian duo to have a No. 1 on the Hot 100, following "(You're) Having My Baby" by **Paul Anka With Odia Coates**.

With "I'm Your Angel" ascending the Adult Contemporary chart, Kelly becomes only the second U.S. act to achieve pole position in the last 55 weeks, after **the Backstreet Boys**. But with Dion singing on his track, a Canadian is still No. 1 on the AC chart, as **Shania Twain** dips to No. 2 with "From This Moment On" (Mercury Nashville).

MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

FOR WEEK ENDING 11/29/98

YEAR-TO-DATE OVERALL UNIT SALES

	1997	1998
TOTAL	667,037,000	697,294,000 *(UP 4.5%)*
ALBUMS	544,211,000	594,640,000 *(UP 9.3%)*
SINGLES	122,826,000	102,654,000 *(DN 16.4%)*

YEAR-TO-DATE SALES BY ALBUM FORMAT

	1997	1998
CD	416,692,000	479,335,000 *(UP 15%)*
CASSETTE	126,245,000	113,765,000 *(DN 9.9%)*
OTHER	1,274,000	1,540,000 *(UP 20.9%)*

OVERALL UNIT SALES THIS WEEK	ALBUM SALES THIS WEEK	SINGLES SALES THIS WEEK
21,077,000	19,467,000	1,610,000
LAST WEEK	**LAST WEEK**	**LAST WEEK**
18,756,000	17,123,000	1,633,000
CHANGE	**CHANGE**	**CHANGE**
UP 12.4%	UP 13.7%	DOWN 1.4%
THIS WEEK 1997	**THIS WEEK 1997**	**THIS WEEK 1997**
20,528,000	18,175,000	2,353,000
CHANGE	**CHANGE**	**CHANGE**
UP 2.7%	UP 7.1%	DOWN 31.6%

DISTRIBUTORS' MARKET SHARE (12/96—12/9/98)

	WEA	PGD	SONY	INDIES	BMG	EMD	UNIVERSAL
TOTAL ALBUMS	17.8%	16.6%	15.6%	14.9%	12.8%	12.7%	9.6%
CURRENT ALBUMS	17.4%	17.2%	15.9%	12.3%	14.8%	12.9%	9.6%
TOTAL SINGLES	13.2%	16.8%	12.5%	9.1%	38%	5.9%	4.9%

ROUNDED FIGURES

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan

The Greatest Voice Of All

The critics are raving about my love is your love

"All the 'flava' a fan could want. Houston's voice is a treasure."
Newsweek *November 23, 1998*

"Houston's Love stands on its own. Soaring. Rollicking. The best of both worlds."
USA Today *November 17, 1998*

"Still peerless. She is at once a gifted diva and an earthy soul sister."
Los Angeles Times *November 15, 1998*

"Whatever Love may be at heart, it's ever powerful. Ms. Houston is the definitive pop-soul singer of her generation. A powerhouse."
New York Times *November 17, 1998*

"Top Spotlight Pick! A tour de force album. Houston's spectacular voice and singular artistic persona provide an album with immense crossover potential."
Billboard *November 28, 1998*

"They say it's Whitney as you've never heard her before and it is indeed. Eye-opening."
The Independent (UK) *November 13, 1998*



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